

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3809.

SATURDAY, OCTOBER 27, 1900.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

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## CONTENTS.

THE LIFE OF COVENTRY PATMORE...	539
HISTORY OF HAMPSHIRE AND THE ISLE OF WIGHT...	540
ARCHBISHOP FLUNKET...	541
AN AUSTRALIAN POET...	543
AN ACCOUNT OF THE MERCHANT SERVICE...	543
NEW NOVELS (Tommy and Grizel; Cynthia in the West; Mrs. Frederick Graham; I'd Crown's Resign; The Woman of Death; A Romance of the Urse)	544-545
CHRISTMAS BOOKS...	545
BOOKS ON THE WAR...	546
CLASSICAL PHILOLOGY...	546
BOOKS ON THE EMPIRE...	546
OUR LIBRARY TABLE—LIST OF NEW BOOKS...	547-548
ANOTHER THACKERAY "FIND"; BERNADOTTE; THE ETYMOLOGY OF "JADE"; THE HISTORICAL MANUSCRIPTS COMMISSION...	548-549
LITERARY GOSSIP...	549
SCIENCE—MAUNDER'S HISTORY OF GREENWICH OBSERVATORY; LIBRARY TABLE; GEOGRAPHICAL NOTES; CHEMICAL NOTES; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP...	551-552
FINE ARTS—CHRISTMAS BOOKS; INSTITUTE OF PAINTERS IN WATER COLOURS; THREE SURREY CHURCHES; GOSSIP...	552-554
MUSIC—THE WEEK; GOSSIP; PERFORMANCES NEXT WEEK...	554-555
DRAMA—THE WEEK; LIBRARY TABLE; GOSSIP...	555-556

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*Memoirs and Correspondence of Coventry Patmore.* By Basil Champneys. 2 vols. (Bell & Sons.)

MR. BASIL CHAMPNEYS has fulfilled so well a task of singular difficulty that no fault appears in his volumes, except, perhaps, the inclusion of some temporary and trivial letters for the sake of Tennyson's signature. That Coventry Patmore kept these amongst the letters of his friends was doubtless due to some regret for a friendship of the past; but he would have felt contempt and a little pain at the thought of publishing notes—not, indeed, dishonoured, but so long ago honoured that they had long been done with—as though to claim for the neglected poet the praise of the praised. Of such homage Patmore had his share. And yet, as one reads the letters of Emerson, Hawthorne, Carlyle, and Newman, and Ruskin's notes in 'Sesame and Lilies,' his eulogies in 'Time and Tide' and 'Elements of Drawing,' and in the letter that defended Patmore against the attack of the *Critic* in 1855, one becomes convinced that there must have been a sequestered region of humility in the centre of Coventry Patmore's haughty soul. For while his pride was consciously content with the derision of the foolish, his humility was able to accept the insufficient and defective admiration of the wise. Ruskin's praises, for example, of poetry full of intellect, illumination, and fusing fire, as "a finished piece of writing" and a "sweet analysis of quiet domestic feeling," must have caused the secret pain that Patmore's friends ministered to him with those officious hands against which there is no defence. Ruskin's words, whether we choose to hold them to be adequate or not, were necessarily inadequate to the mind of him who had intended to write, in the greatest sense of the word, a heavenly poem. But that intention had to stand, lofty as it was, for many and many a year behind the busy championship of Ruskin's recommendation—a bitter boon, offered in all good will to a man reviled. Again, a letter of Newman's exists (we believe Mr. Basil Champneys has not included it) in which the Cardinal

speaks of the odes of 'The Unknown Eros'—each of which is as whole and complete from the beginning as a picture by Velazquez—as beautiful "fragments," and goes on to the hackneyed comparison of the Æolian harp. Carlyle, again: with what heart must a poet put amongst his testimonials an "appreciation" by Carlyle? "A great deal of fine poetic light, and many excellent elements of valuable human faculty," is the phrase that Carlyle found, evidently not with ease; and he followed it with "most cheery, sunshiny, pleasant," and "pure, fresh, quaintly comfortable," with warnings, too, that Patmore was apt to hit upon

"an antique Cowlesian vein, what Johnson would call the 'metaphysical'.....but this too, if well done, as it here is, I like to see,—as a gymnastic exercise of wit, were it nothing more."

Now it is quite possible that a reader may hold the love story of 'The Angel in the House' to be quaint, its passion to be comfortable, and its mysticism a gymnastic exercise which the spectator may like to sit to see. With such a judgment we are not at this moment in dispute; our present contention has regard to the minor and major sufferings forced upon the solitary heart. And who shall say that, although Patmore laughed on finding himself named as the fellow of Tupper in his chance reading of a novel by Mr. Justin McCarthy, he did not undergo, from the "quaint" of Carlyle and the "sweet" of Ruskin and the "Æolian harp" of Newman, the hard experience of active isolation—a kind of sentence of exile, enduring which the poet says, unlike Bolingbroke,

The sun that warms you here shines not on me?

Perhaps, however, we should not call the solitude complete, for Tennyson seemed, in regard to the poems of the fifties, to be with him; and inasmuch as Patmore gave to his elder a young man's admiration and devotion, it must needs have been an unsealing of the secluding and isolating doors to hear that Tennyson said of the 'Angel,' "You have begun an immortal poem," and "It will add to the very small number of great poems which the world has had." But whatever this honouring solace might have been in literature, Coventry Patmore was not the man to make a show of the friendship wherewith an illustrious Laureate was bound to him; and the publication of these notes about dinner on Wednesday or a walk on Thursday does seem somewhat to make a show of the assiduities of Tennyson. Slight, indeed, is this fault of taste in the biography, or rather this defect of appropriateness; and Mr. Champneys has been in the right to make Patmore's friends conspicuous. As his critics they were less successful than younger men might have been (and he found in a new generation more perception of his mystic aims); as his friends they knew how to prize their unique friend. Moreover, their private opinion was sometimes better than their public. Ruskin, for example, may have thought that "finish" and "sweetness" were the words to assuage a review and attract an audience; but in an unpublished letter to the poet which we are able to quote what he praised was "fine close English and noble thought"; and of the storm in 'Faithful for Ever' he wrote,

"Professing myself rather a judge of thunderstorms, I am prepared to assert this the best thunderstorm ever done."

Coventry Patmore both profited and suffered by the conditions of his father's career. Peter Patmore's friends were the poets, and the reviews were his enemies. Leigh Hunt, whose good word was able at that day to put heart into a boy, gave it to the poet sixteen years old. "This is admirable," he writes on a proof that lies before us as we write.

"Your son, my dear Patmore, is a poet. He does not need to be told this, but he must be pleased to hear it said by any lover of poetry, properly so called. He has imagination, expression, thought, and the feeling which is finer than thought and includes thought. So Heaven speed him, prays Leigh Hunt."

When *Blackwood's Magazine* published one of the customary outrages of those days, it associated the new poet with his father's friends, albeit their poetry was in no degree the cause or source of his own:—

"This is the life into which the slime of the Keateses [sic] and Shelleys of former times has fecundated. The result was predicted a quarter of a century ago in this magazine—nothing is so tenacious of life as the spawn of frogs."

The *Critic* hoped that the young man would write no more and save to reviewers the task of condemning, to himself some pain, "and to his friends, mayhap, the cost of maintaining a lank-ribbed author and a bare-footed family." But before Coventry Patmore's birth a darker cause of unpopularity had come to pass. This was his father's trial with others—principals and, like himself, accessories—in the duel that led to the death of Mr. John Scott. The subsequent trial closed in a verbal acquittal, yet the blame and hot public indignation were cast upon Patmore, who lost his best friend and endured the whole calamity with a dignity that is one of the points in which his character resembled his son's. But his grief was poignant. The unhappy widow wrote him long letters of consolation. Mr. Champneys prints these in full, and they are singularly noble in tone. But it is said that Thackeray in after years declined Patmore's acquaintance; he would not meet "that murderer." Peter Patmore would have been a writer of good prose in a more exacting time; but he lived between two ages, and for half a score of years before his day and nearly two score years after it the English language was lax and unstrung—fatigued, not braced, by the exercises of the writers who had followed and mimicked with one accord the long word and short sentence of Gibbon. As it is he was an author of no mean fancy; but the ill favour wherewith one of his works, 'My Friends and Acquaintance,' was received was no unjust requital of its inferiority. It was written when the author was failing in health and vitality; but so strong was the feeling against the book that after its publication his son had thoughts of disguising his own name for the purposes of authorship. And between these two pieces of ill-fortune came the loss of the means of life. Coventry Patmore and his brothers, after a decidedly luxurious childhood, were left by their ruined parents to find their daily bread as they might. Duel, sudden poverty, a literary fiasco more conspicuous



than any failure of such a nature could be now—these made a cloud over the head of a son.

But there was a more important inheritance of honour, and Coventry Patmore had a loyalty to his father which his own old age did not dim. Peter Patmore had been an agnostic, and it is more than probable that Coventry Patmore would have had hard words for any other father who had forbidden his wife to teach her child a prayer, but he spoke none in this case—and, in fact, he had a noble father. Mr. Basil Champneys gives a long letter, written by Peter Patmore to his son at school in Paris, which is an example of a wisdom, a vigilance, and a sympathy that must have done much to make the word "fatherly" all that it is in Coventry Patmore's 'Toys,' when the father turns to his Maker—

Fatherly not less  
Than I.

Words were fresh creatures when Coventry Patmore used them in his poetry, but they were also charged with the ancient freshness of a predecessor's feeling when he thought of his father.

Coventry Patmore's way of earning his bread was "to write for the reviews"; and his distaste for it says many things concerning the condition of this kind of literature in the middle of the century. Not only did the journeyman's labour of magazine-padding renounce pretension to the name of art—nay, of skill—but the successes of the profession, the work that was not padding, were profoundly dishonoured by the writers of such advice as that already cited addressed to a young poet—that he should abstain from poetry lest his friends might have "the cost of maintaining a lank-ribbed author and a bare-footed family." The names of honoured and famous writers in the reviews will suggest themselves to the reader in the manner of protest; and, in effect, there was Macaulay, rash but honourable, and with him were others. But be it remarked and remembered that John Wilson was one of the lofty persons of the magazine world, and yet that, as Mr. Champneys notes, the article in *Blackwood* containing the passage about the slime of *Keates* and Shelley and the spawn of frogs "has been attributed to John Wilson." Mr. Champneys does not think Wilson wrote it; he has his suspicions, which he disguises under a dash assuredly needless after all these years; but the fact that it should be possible to ascribe such a piece of writing to a man of repute is startling. Coventry Patmore, then, shrinking—with the feeling of his delicate individuality, the feeling of a poet, and the feeling of a mere gentleman, cumulatively distressing him—from the career of the reviews, found friends who helped him up out of the way of derogation. He never forgot the benefit of the Procters' friendliness; long years afterwards, when Barry Cornwall was dead, he did something to repay it by yielding to Mrs. Procter's somewhat over-urgent request that he would write her husband's life. He did it, but it is the only weak piece of work he has left—languid, fitful, confessing the spur, and altogether a failure. At the house of the Procters he made a kind of second entry into the social world alone, his first having been at his father's side, and in the more

brilliant, but somewhat wilder society wherein shone Lady Blessington. "And who is your lean young friend with the frayed coat-cuffs?" said Monckton Milnes to the hostess. Mrs. Procter, so much remembered for sharp sayings, spoke in this case a gentle one: "Oh, Mr. Milnes, you would not talk in that way if you knew how clever he is, and how unfortunate." She lent the poems at the same time, and without the loss of a day Milnes set about getting a place in the British Museum Library for the young poet—"the position of all in the world best suited to me," says Coventry Patmore. He held his Assistant-Librarianship until the fortune of his second wife afforded him entire leisure. Meantime he married on his slender income, helped by newspaper work in the evenings, and from that day love became the centre of the whole system of his philosophy, and the subject of a meditation that closed only with the last breath of his passionate life.

The Museum appointment doubtless helped to fix Patmore's mind finally upon literature. Physical science and mathematics had for a time attracted him. But religion had taken possession of him suddenly one day in his boyhood—possession of "the mighty kingdoms three" of his human nature—senses, emotion, and intellect; so he believed; and the belief in that day's event never lapsed in the sixty years following. Now science and mathematics would not easily wed with the intense interior life that was his in correspondence with the whole doctrine of Christianity and the Incarnation. But love joined that life and became one with it; and the magnificent love-poetry of 'The Unknown Eros' was the loud, but dimly intelligible utterance of an awful experience. Loud but uninterpreted, or interpreted only to a few, that poetry seems to be described by two of Tennyson's finest lines:—

An answer pealed from that high land,  
But in a tongue no man could understand.

The secrets of others have been whispered.

During the first years of his marriage to his wife Emily, Coventry Patmore wrote 'The Angel in the House,' and was so poor that on the fly-leaf of what he himself held to be a priceless MS. he wrote his name and address, for fear of possible loss, with a reward of ten shillings for the finder. The poem dealt not with ancient princes nor with the modern poor, but with deans and their daughters, and those conditions of life which men who do not care to claim dignity for daily things hold to be no fit subject for poetry. In Coventry Patmore's apprehension all human lives capable of love were gravely, gaily, and sublimely poetic. But it is true that his treatment of somewhat dowdy things had now and then a questionable turn—"sparkling humilities" Ruskin charmingly calls them in a letter, and he may be right; but Patmore was well advised to reconsider them in late editions. The poem, then, was not only startlingly domestic, but it was octosyllabic and epigrammatic; and although the 'Angel' became popular, it was probably popular with multitudes who thought it—as did their betters—something pretty and small. Patmore several times asserts the identity of the earlier and the later poetry, yet he must have admitted—seeing what he thought of the vital significance of metre—that his philosophy,

speaking immediately in the long or hasty breath of the ode, was an emancipated thing, free at a great price; and that although the little ruled lines of the 'Angel' were to him not fetters but wings, yet the odes flew on a larger and a nobler pinion.

The death of Emily Patmore inspired, many years later, but with a living freshness, several of the odes of 'The Unknown Eros.' Coventry Patmore's reception into the Roman Catholic Church took place two years after he had lost her, and his second marriage a little later.

He loved to call himself a theologian. To many of his friends such a description sounded as strange as the suggestion that his spirit had walked in "places infamous to tell,"

Where God wipes not the tears from any eyes.

These remember the single and simple-minded companion who loved the kind of humour that he appropriately called "fun," who recommended Mr. Greenwood to call the paper afterwards named the *Antijacobin* (price 2d.) the *Twopenny Damn*, and who rejoiced in the reading by a provincial neighbour of the name of his country house—Heron's Ghyll—as Herring's Gill. The idea that any one should believe a fellow-creature to have called his house and lands Herring's Gill evoked from him a splendid burst of laughter. But he had not that form of the sense of humour that men and women to-day are very strangely proud of—the fear of derision.

*The Victoria History of the Counties of England.—A History of Hampshire and the Isle of Wight.* Vol. I. (Constable & Co.)

THE first volume of 'The Victoria History of Hampshire' is as handsome a book as we have lately seen. The print, paper, plates, and general style leave nothing to be desired, and if the three promised volumes which will complete the work are worthy of that which is now given to the public, they will together form at least a fitting monument of typographical art at the close of the century. Unlike other county histories in which generally the entire labour of collecting materials, of writing, and of publication is undertaken by a single writer, the 'Victoria Histories' are intended to be produced by the co-operation of many authors under the direction of responsible editors. In this way the originators of the series hoped to secure the services of specialists eminent in their own particular branch of knowledge, whose judgments could not fail to carry weight when confined to their own lines of research. The advantages of this plan are patent, and are well illustrated in the volume before us. The contributors are all men who, having made a special study of the subjects upon which they have written, can be regarded as trustworthy authorities upon them. Moreover, in the choice of these writers the editor has not hesitated to avail himself of "the advice of the most eminent authorities," as he tells us in his preface. One obvious danger, which frequently mars the value, and certainly detracts from the interest, of many works produced by the co-operative system—the danger of repetition—has been specially guarded against by "interchanging the articles of those who have written on kindred subjects."

The present volume is entirely devoted to the natural history and archaeology of the county. The scale is truly magnificent, but it is impossible not to ask ourselves whether due proportion would not demand for the rest a dozen or more volumes rather than three. The section on natural history comprises, roughly, half the volume, and its various sub-sections have been handled by a body of writers, the titles appended to whose names in the table of contents may be taken as a sufficient guarantee of their competence to deal with the subjects committed to their care. It must not doubt be a pleasure for these learned specialists to see their catalogues of insects, centipedes, spiders, &c., set out in the imposing type used, but the ordinary reader may be pardoned if he regret the space here lavished, which will surely be needed if the 'History' proper is to be kept within the projected limits. It is open to doubt, moreover, whether there is any real need for cataloguing at great length flora and fauna which are not peculiar to the county, or are, at any rate, commonly met with in the neighbouring counties. Are we to expect similar lists for every county? If so, it would appear, to say the least, somewhat unnecessary; and were these lists curtailed so as to include only the species or varieties peculiar to any locality, or at least locally rare, much valuable space would be made available for other more important material.

The ten pages devoted to Mr. Boyd Dawkins's account of Hampshire in pre-historic times are a model of conciseness, and well repay perusal. The map of the county in the age when the Isle of Wight, 600 ft. or so above its present level, overlooked the valley of the Solent on the one side and the still greater valley of the Channel on the other, helps one to understand better a time when these islands were united to the Continent, and when the streams of the Solent and Spithead flowed on "to join the main river of the Channel, in which their waters mingled with those of the Somme and the Seine and the smaller rivers of Northern France."

The remaining portion of the volume under notice is divided into three sections, dealing with the Romano-British and the Anglo-Saxon periods in the history of the county and with the Domesday Survey. To the first—Hampshire in Roman times—more than 100 pages are devoted; to the last—the Domesday Survey—some 138, leaving only five-and-twenty pages for the Anglo-Saxon portion. The division of space seems here, again, hardly well considered, for though undoubtedly the Roman remains in the county are of more than ordinary interest and importance, the section would not have suffered had the writers judiciously followed the example set by Mr. Boyd Dawkins; whilst the account of Silchester—excellent in its way, as must necessarily be the case since it comes from the hands of Mr. Fox and Mr. St. John Hope, who have made the subject their own—might in a work like this have been condensed without detriment to its general utility. On the other hand, the treatment of the Anglo-Saxon period strikes us as quite inadequate, unless indeed, as we must almost presume, the history of the county in

Saxon times is to be treated of in a subsequent volume. Even then, however, in the present section nothing is said about the Winchester school of art in pre-Norman times, its connexion with foreign schools such as that of Rheims, or its importance in determining the development of our national style of art. Of the concluding section, dealing with the Domesday Survey, it will be sufficient to say that it has been judiciously committed to the master hand of Mr. J. Horace Round.

The slight criticisms here made may be considered, and no doubt are, of no great moment. 'The Victoria History of the Counties of England' is, however, an undertaking of such national importance that those who wish it well may be excused if they desire to see it attain the highest level in every particular.

*Archbishop Plunket: a Memoir.* By F. D. How. (Isbister & Co.)

MR. F. D. How seems to be fast becoming the official biographer of bishops. To the lives of his father Walsham How and Bishop John Selwyn he has now added that of the late Archbishop of Dublin. Literary executors could not well entrust family papers to more considerate or more workmanlike hands. One could wish, indeed, that Mr. How would throw a little animation into his style, but at least he has the great merit of handling controversy with fairmindedness. This quality stands out more conspicuously, perhaps, in his present book than in its predecessors. Walsham How and Selwyn were both workers rather than disputants; Archbishop Plunket, though in a sense a man of compromise, found himself throughout at issue with one vexed question after another, and sometimes—in our opinion at least—went out of his way to create difficulties.

The grandson on his father's side of one of the last of the ornate Parliamentary orators ("There has been nothing like it since Plunket"), and on his mother's of the Irish Lord Chief Justice Bushe, the future archbishop seemed destined to become a Cairns or an Ashbourne. Mr. How has a pleasant picture of the aged ex-Chancellor, whom the Whigs treated so scurvily, in his retirement at Old Connaught:—

"There was the old gentleman in his accustomed armchair in the library, and the young grandson sitting with a large volume of the classics upon his knee, out of which he had begun to read some favourite ode. A few lines were sufficient to fire the old scholar and orator's brain, and he took up page after page of sonorous Latin delivered in that magical voice which had commanded listening senates, and which kept even his little granddaughter, who was in the room, spellbound by the beauty of the sound alone, for the words must have had no meaning to her childish ears. Again, at other times he would recite long passages from Milton and from Shakespeare; and no more sympathetic listener could he have found than his grandson William. It will thus be seen that the future archbishop had many opportunities of imbibing some of the mental qualities of his famous grandfather."

But they overworked the boy at Cheltenham, where Lord James of Hereford remembers him "almost stately of manner"

and with language and bearing beyond reproach, with the result that he had to forego Cambridge and politics. He recovered strength, after years spent as an invalid, sufficiently to take a pass degree from Trinity College, Dublin, was ordained, became a missionary in West Connaught, and married a Miss Guinness, the only daughter of the munificent restorer of St. Patrick's Cathedral. In the course of his journeys the young clergyman came in for an Irish shindy or two, as his companion Canon Venables bears witness feelingly enough:—

"Our departure [from Ballinrobe] was not yet accomplished, for while we had been speaking others had been working, and had actually taken off one of the doors of our carriage. The process of adjusting this took time, and then Mr. Plunket, Mr. Cory, and I got in. The multitude, however, were not quite appeased, and followed us with loud shoutings. Just as we were reaching the end of Ballinrobe, which is a small town of between two and three thousand inhabitants, my two companions found that something had been left behind at the rectory, and, to my dismay, left the carriage and pushed their way through the mob to fetch the missing article. They left the door of the carriage open. I resolved not to close it or show any fear, and taking out my pocket-book, I made there the notes from which this is taken. Never had I such an illustration of the words in Psalm xxxv. 15: 'The very abjects came together against me, making mouths at me and ceased not.' Unceasing changes of the most hideous and horrible grimaces were given in front of the entrance to the carriage, and I prepared for a possible scuffle; but at that moment a good woman passing by said, 'He's done you no harm, let him alone,' and soon after (though it seemed to me a long while) my two companions returned, and getting into the brougham we drove off, followed by a battering shower of missiles, by which fortunately only the carriage suffered."

The imminent disestablishment of the Irish Church converted William Plunket into a representative man and pamphleteer. Before the blow had fallen he pleaded her cause at the Manchester Congress. He took a prominent part afterwards in settling her character and constitution. With supreme good sense he perceived that sheer dependence upon the English Church would be humiliating and ineffective:—

"We have sprung up from roots of our own—we are not an offshoot of the English Church; we are not, as some would represent us, 'the English Church in Ireland.' We form a Church complete in herself—an ancient national Church, which was in existence as an Irish Church before those Anglo-Saxon times from which the great Anglican Communion, with all its dependencies, derives its very name. Let us, then, have the courage and the wisdom to stand alone; let us cease from clutching at the apron-strings of Anglican connection; and let the word Anglicanism, as describing our faith and practice, be banished from our vocabulary."

Plunket's influence in the work of reconstruction was the more valuable because both Beresford, the Primate, and Archbishop Trench took a despairing view of affairs, and stood aghast at the prospect of the revision of the Prayer Book by such a motley gathering as the General Synod. Plunket was, on the other hand, full of the vigour of restored health and matured intellect, and influential through his wealthy marriage and his gift of sanguine popularity. We can but refer to Mr. How's



pages for an account of the part played by Plunket in Prayer-Book revision: the topic is too purely ecclesiastical for a lay journal. As his biographer says, he advocated changes affecting doctrines that are of vast importance as well as unimportant observances; and, if he had had his way, the Irish Church would have been even more absolutely divorced from the High Church party in England than it is now. Be that as it may, a manly man speaks in the confession made years later that

"when I count up the advantages which have followed disestablishment; when I think of the renewed strength and vitality which our Church has derived from the admission of the laity to an active and responsible participation in her counsels, in the disposition of her patronage, and in the financial department of her work; when I observe the spirit of unity and mutual respect which has been engendered by the ordeal of our common adversity, and the increased loyalty and love which is being daily shown to their mother Church by those who have had to make some sacrifice on her behalf; when I remember, too, the freedom from agrarian complications which our disconnection from all questions of tithe and tithe rent-charge has brought about, and the more favourable attitude as regards our influence upon the surrounding population which we occupy because of our severance from any State connection: when I remember all this counterpoise of advantage which we enjoy in our new and independent position, and when I try to hold the balance evenly and weigh the losses and the gains of the whole, I say boldly and without reserve that, in my opinion at least, the gain outweighs the loss."

Already become a peer on the death of his father—an excellent barrister who was, however, much less distinguished than his predecessor or successor in the title—Lord Plunket had fully justified his promotion to the See of Meath in 1876. At Bishops-court he obeyed the Pauline injunction that a bishop should be "given to hospitality." One of his guests writes:—

"There were twenty people staying in the house, yet from the time you left your room in the morning (when you were met at the head of the stairs by the housekeeper, who begged to know if your room was comfortable, and if you wanted anything) till night you felt an atmosphere of care, as if you were welcome and specially thought about. One tiny example—small but significant. One of the guests, on coming down in the morning to the great hall where all the house assembled first thing, and where Lord Plunket said prayers, remarked that it was a cold morning. It was early autumn, and fires had not yet been begun in the hall. Next morning there was a blazing fire. The guest was equally touched and remorseful. He had only made the remark 'to pass the time of day.'"

To his clergy he was always accessible, and in deserving cases liberal. Nor was he above ministering to the youngest of his flock:—

"He was visiting at a country rectory, and had won the confidence of the son of the house, a boy of some five or six summers. The child told him how his play-room was a church, and how he wanted the Bishop to come to his service. There was no resisting such a plea, and the little fellow led him by the hand to the room. Lord Plunket could hardly have been prepared for what followed. Quite innocently the boy brought him to the pulpit, and then left him there, saying, 'Please p'each me a sermon.' The petition was not in vain. Those who were present say that for that one little

child he preached a children's sermon as beautiful as any they had ever heard."

But Lord Plunket was a statesman as well as a saint. His work for Irish education, to be properly estimated, should be measured by the lengthy record of previous failures. Here we can only mention that by a happy combination of firmness and tact he succeeded in evolving the Church of Ireland Training College from two rival organizations, and making it financially prosperous, even by such bad, bold means as a bazaar. A personal friend furnishes this interesting reminiscence:—

"When his election to the Archbishopric of Dublin was pending in the balance, I said to him, 'Well, at all events, whatever happens, to you will always be attributed the founding of the Church of Ireland Training College.' He rose out of his armchair, stood up, and said, 'If I were given my choice which I would prefer to be, Archbishop of Dublin or founder of the college, I would choose to found the college.'"

When, however, it came to his proposal for bringing the Christian Brothers, a Roman Catholic teaching order, under the Board of Commissioners of National Education, he found himself in a minority of one. Sir Frederick Falkner, the Recorder of Dublin, tells us that

"perhaps the pain of a defeat was never more pathetically seen than on the Archbishop's face as he declared the protest carried. He sat for a few moments with his chin resting upon his hand, seeming lost in thought. The writer, who usually supported him in all his measures in which his laymen friends took share, walked up to him and, pressing his hand, said earnestly, 'Well, your Grace, I was sorrowfully compelled to be against you in this matter, but, whatever the result may be, or whatever any one may think, no man has ever been able to say that Plunket Dublin does not stand to his guns.' His beautiful countenance kindled at once, as when sunshine comes through November clouds, and, taking his friend by the arm, he said, 'Well, I never got such a beating in my life! Come away; come home with me.' Not one word of reproach or chagrin towards any one did he then or ever afterwards utter; not a cold glance did he cast even on those of his own clergy on whom he might naturally have calculated to vote with him."

This affecting incident suggests the most disputable point in Lord Plunket's career—his dealings with religious bodies outside his own. He greatly affected what he called "fraternization," but not with the Church of Rome. Presbyterian divines received invitations to his garden parties, not without hopes that more than social reunion might follow. He opened, as one of them records, a Moody mission:—

"When the hour came he and I drove in a cab to the great wooden hall in the Rotunda Gardens, and as the Archbishop's stately form was seen ascending the platform, the spectacle produced a wonderful impression on the vast multitude of eight or ten thousand people who thronged the building. The Archbishop and Mr. Moody were introduced, and the two men, so different in outward appearance but really so alike in heart and spirit and in devotion and love to Christ, shook hands with extraordinary cordiality. Needless to say, the opening devotions conducted by the Archbishop were singularly appropriate and uplifting, and the whole subsequent mission was the better for his presence."

He was, however, too strongly Evangelical to regard Roman Catholicism as other than

territory to be raided—so to speak—and therefore he gave chivalrous, though, as many will always continue to think, indiscreet support to the so-called Reformed Churches of Spain and Italy. Mr. How treats this still dangerous topic with a caution which we shall studiously endeavour to imitate. He absolves Lord Plunket from the charge of neglecting his diocese for Quixotic expeditions abroad; he proves that the advocacy of the Spanish dissidents was neither gratuitously nor unreflectingly undertaken. But the Bishop of Meath exhibited an extraordinary readiness to construe resolutions against further action, whether passed by the Lambeth Conference or the Irish clergy, into expressions of positive approval; he may have helped struggling religious communities, but he stirred up an extraordinary amount of strife in so doing. There we leave Señor Cabrera and his converts, with a quotation from the Bishop of Clogher's description of the consecration of the church at Madrid—a piece of absolute Borrow:—

"On his arrival at Madrid the Archbishop found that the opening and consecration of the church would not be sanctioned by the authorities, but he was not prepared for the interference with the usual service in the Synod Hall. However, on Sunday morning, December 4, the police took possession of the buildings and would not allow any one to enter. The congregation and sympathizing English friends assembled in the street. The scene was highly amusing and characteristic. One of the Archbishop's party attempted to leave the house to speak to a friend in the street, and immediately the gentleman in command of the police exclaimed, 'You must not venture to cross this line, or I shall not permit you to return.' A friend in the street called out, 'This is stupid!' and the officer became greatly excited. He insisted that this word must be withdrawn. However, the offender, who had been a resident in Spain for many years, treated him with scant respect, and he became suddenly quite quiet again. The scene was very ludicrous. Meanwhile the Archbishop sat upstairs very much perplexed and annoyed. Finally he decided to leave for an hotel, and thus free himself from the hands of the police. In all this matter, as indeed in every difficulty which presented itself, the Archbishop showed the most remarkable self-control. It is impossible to see how he could, under very trying circumstances, have acted with greater prudence. All the party were thoroughly persuaded of this."

Lord Plunket's archiepiscopate was brief, and demands no lengthy notice. He discountenanced Ritualism with sternness, while always a believer in the efficacy of private persuasion, and reminded the extreme Evangelicals at the same time that they could not expect to have things entirely their own way. To the last he was, as Archdeacon Scott sets forth in a valuable contribution to this biography, a charitable, great gentleman:—

"When one who dissented from the course which the Archbishop was urging in a matter of much concern to the Church had striven with warmth to convince the Synod that the Archbishop had been misled by erroneous counsel, and had fallen into unwonted imprudence and inconsistency of action, the speaker, loyal at heart to the Archbishop as well as to the Church, met Lord Plunket as he left the hall and was about to apologise, but was prevented from doing so by the hearty greeting, 'My dear friend, you know that if you were to flay me alive I could not be angry with you.'"



The memorable visit of Archbishop Benson to Ireland shortly before the two primates both passed away bore evidence that Lord Plunket had not laboured wholly in vain for "fraternization."

As archbishop he may have made mistakes ecclesiastically; as a man he defied scrutiny. A thorough Irishman, he had all the family delicacy of his race; he adored his amiable and philanthropic wife; his children looked beneath his shyness and adored him. His taste in architecture seems to have been atrocious, but he loved gardens and their flowers:—

"Outside the house [Old Connaught] everything is full of memories of the Archbishop. There are the flower-beds and paths which he designed, and the gardeners will tell of the hours he would spend with a long piece of string, showing exactly by arranging it upon the ground how he wished each turn to be made, and pointing out every detail with the point of his umbrella. It is worth noting, in passing, that he was a regular umbrella man; and whether he was met in Sackville Street or striding about his grounds at Old Connaught, he was never without his umbrella. It is a curious fact that his brother, Lord Rathmore, is commonly supposed not to possess such a thing!"

His odd-job man, Jerry Sutton, is evidently a character:—

"Jerry is a Roman Catholic and Nationalist, but this never interfered with the warm relations existing between him and his master. One of the earliest stories about him is with reference to his wife (for he is married and has a numerous progeny). Soon after his engagement Lord Plunket asked him how old his intended might be. To which he replied that he thought her about twenty-six or seven, but when he came to ask her, he found she was over thirty. Alluding to this, he said afterwards, 'I often told her of the honour I put upon her when his Grace axed me.'"

Evangelical as he was, Lord Plunket cultivated the most excellent relations—but who could help it?—with his neighbour Father Healy, who in turn made his social intercourse with Archbishop Walsh easier than it might have been:—

"It is said that Archbishop Walsh when he first became Roman Catholic Archbishop of Dublin was a good deal more of a bigot than he has since become, and was shocked to think that Father Healy should be on such excellent terms with the heretical Archbishop, and took occasion to speak his mind to the former on the subject. But it was not easy for any one—even his ecclesiastical superior—to browbeat the ready priest. 'Don't say that, your Grace!' said he. 'And why not?' said Dr. Walsh. 'Well, now,' replied Father Healy, 'I have the greatest hopes of converting him!' To any one who knew Lord Plunket there was something intensely funny in this excuse, and Dr. Walsh, seeing the humour of it, was compelled to laugh and drop the subject."

And so we must leave the biography of a sometimes over-zealous, but always brave and, in reality, tolerant man, to whom the Irish Church owes not a little debt.

*In the Days when the World was Wide, and other Verses.* By Henry Lawson. (Australian Book Company.)

MR. LAWSON'S verses, most of which are not now printed for the first time, have attained considerable popularity with the Australian public, for whom primarily they were written. This success they

fully deserve. Although they do not—for a reason that will claim attention in a moment—quite touch the higher levels of poetry, yet they have real and vital qualities of freshness, vigour, and sincerity of feeling. They strike the reader as no mere pale eidolon of traditional utterance, but as genuinely meant. They have been, what poetry should be, the outgrowth and solace of a life strenuously employed in other paths than those of literature. Much of Mr. Lawson's work is by no means ambitiously conceived; it consists of narratives such as the camp fire and shanty might yield—"yarns" of the days "out back," the success and failure and pent emotions of shearer and gold-digger. They are told with "go" and sympathy, and if the sentiment sometimes threatens to strike the sophisticated ear as obvious, it will be remembered that the setting is that of the great emptiness, and that the primal human instincts acquire new meaning and value in the years of solitude and exile. To us, at least, such lines as these ring true:—

#### THE SLIPRAILS AND THE SPUR.

The colours of the setting sun  
Withdrew across the Western land—  
He raised the sliprails, one by one,  
And shot them home with trembling hand;  
Her brown hands clung—her face grew pale—  
Ah! quivering chin and eyes that brim!—  
One quick, fierce kiss across the rail,  
And, "Good-bye, Mary!" "Good-bye, Jim!"  
Oh! he rides hard to race the pain  
Who rides from love, who rides from home:  
But he rides slowly home again,  
Whose heart has learnt to love and roam.

A hand upon the horse's mane,  
And one foot in the stirrup set,  
And, stooping back to kiss again,  
With "Good-bye, Mary! don't you fret!  
When I come back"—he laughed for her—  
"We do not know how soon 'twill be;  
I'll whistle as I round the spur—  
You let the sliprails down for me."

She gasped for sudden loss of hope,  
As, with a backward wave to her,  
He cantered down the grassy slope  
And swiftly round the dark'ning spur.  
Black-pencilled panels standing high,  
And darkness fading into stars,  
And blurring fast against the sky,  
A faint white form beside the bars.

And often at the set of sun,  
In winter bleak and summer brown,  
She'd steal across the little run,  
And shyly let the sliprails down,  
And listen there when darkness shut  
The nearer spur in silence deep;  
And when they called her from the hut  
Steal home and cry herself to sleep.

Intermingled with these "yarns" there are sketches and studies of character which reveal quick observation and a kindly sense of humour. And there are more lyrical and personal poems, such as that which supplies the title to the volume, the expression of a thoroughly English temperament eager for activity and the unknown:—

'Twas honest metal and honest wood, in the days of  
the Outward Bound,  
When men were gallant and ships were good—  
roaming the wide world round.  
The gods could envy a leader then when "Follow  
me, lads!" he cried—  
They faced each other and fought like men in the  
days when the world was wide.

It is the type of Ulysses, "always roaming  
with a hungry heart," and taking the  
chance of it "with a frolic welcome." Yet

Mr. Lawson has his fits of depression too, when the bush, dusty and sunbaked and endless, gets on his nerves, and the buoyancy of romance sinks as the mirage of home rises:—

Oh it's trampin', trampin', tra-a-mpin', in flies an'  
dust an' heat,  
Or it's trampin', trampin', tra-a-mpin', through mud  
an' slush 'n sleet;  
It's tramp an' tramp for tucker—one everlastin'  
strife,  
An' wearin' out yer boots an' heart in the wastin'  
of yer life.

It is a true reflection of the spirit of the pioneer existence that Mr. Lawson presents. It has its seamy side: not alone exile and disillusion, but the sense of humanity drifting in squalor and drink and disreputability. But it has its cheering and tonic side also: good-comradeship and faithful loves, heroic hearts and fine feelings, in the bush; above all, man once more at close grips with the great Mother, winning his bread in the sweat of his brow, with many of the fripperies of civilization flung from him, to his blessing.

And the reason why Mr. Lawson's verses, honest as they are, do not quite touch the higher levels of poetry? Well, great poets are at the centre of civilization, and not upon its periphery. The founts of song are doubtless in the earth. Contact with the earth, from which sprang Antæus, the immediate experience of natural things and natural men, are the essential food of the poet. But it is essential, too, that he should be in the tradition, that he should have communed widely and deeply with the poetic voices of the past, should be able to see his own immediate experience *sub specie eternitatis*, to weigh it and revalue it in its relation to the accumulated experience of all generations. The great poet, therefore, is neither a worldling nor a backwoodsman; he is the scholar, the rare scholar, who has kept his mind and soul clear from the rust of books, and can feel and see, being tuned to the heart of things. Mr. Lawson, we think, has hardly had the training we demand. The experience which he shapes into verse is the unworked crude ore. The streaks of literary influence in him—the Bret Harte here, the Kipling there—stand out; they are not woven into that indefinable pattern of blended hues which forms the fairest background for individual utterance.

*The Men of the Merchant Service, being the Polity of the Mercantile Marins for 'Long-shore Readers.* By Frank T. Bullen. (Smith, Elder & Co.)

MR. BULLEN'S knowledge of his subject is at first hand, and his book is thus on a widely different level from others which profess to describe the merchant service by ignoring or confusing all distinctions of place, time, or nationality. He rightly says that "the astounding ignorance of maritime matters manifested by British people generally makes one gasp in amazement," and, dwelling on "the overwhelming importance of our over-sea commerce," adds, "any book that does anything to popularize knowledge of mercantile marine details cannot be superfluous in this country." A mere glance at the table of contents will show the very thorough way in which Mr. Bullen has

carried out his project. Eight chapters are devoted to "the master," and include "his rise—ideal" and "his rise—real"; and the differing duties and status of the master of a liner, a tramp, and a sailing ship. In the last he is also supercargo, and, in addition to his seamanship, navigation, and power of command, should

"know how to deal with grasping brokers in foreign ports, be able to make good bargains and keep accurate accounts.....He must also be something of a doctor, for on a long passage there will certainly be many ailments among his crew, and probably some fractures.....One would hardly now expect to find a shipmaster so ignorant as he of whom the story runs that finding a dose of No. 7 bottle prescribed for a supposed ailment, he made up the draught out of Nos. 4 and 3, upon finding that No. 7 was empty."

But even in the old time some of the shipmasters were wonderfully skilful as surgeons, though their practice might be exceedingly rough; in illustration of which there are some capital yarns here of the endurance of men in the pre-chloroform days. One is of a Capt. Samuels, of an American packet ship, whose leg was badly broken in a heavy gale in mid-Atlantic:—

"It was a compound fracture; and although such attention as was possible under his direction was given him at once, in a few days he recognized the necessity for having the leg cut off. Mortification had set in. His mate was absolutely unable to attempt the job from sheer physical incapacity, although in other respects a most able, strenuous man. So the sufferer, in superhuman fashion, rose to the occasion and performed the operation upon himself. Successfully, too; for when, a few days after, the vessel arrived at the Azores, there was nothing left for a surgeon to do."

Eight chapters are also taken up with the duties of mates, whose work, more especially in the tramp and sailing ship, is not only exceedingly hard, but all the harder from the want of discipline and of power to enforce it. Fiction is fond of portraying the mate of a tramp as a savage and brutal task-master. According to Mr. Bullen, who is speaking of what he knows, the men in English ships are too effectually protected, and they know it. In the American service discipline is maintained by the employment of violence which is forbidden by law, yet invariably winked at. So also in the ships of British North America, whose masters have learnt how to enforce discipline in defiance of law, often straying into deplorable excesses of cruelty. "And yet," says the author,

"it may be doubted whether a good seaman would not rather sail in a ship under stern discipline, even if it were enforced by an occasional broken head, than be one of a crew who were permitted to act and speak as their fancy listed, to the misery of all on board, as is undoubtedly the case in so many of our British ships."

This is a point of extreme importance. The law, which has rightly taken the men under its protection, has neglected to safeguard the general interests of the country, and one result is the deplorable increase of foreigners employed, another the premium on foreign ships. Mr. Bullen's argument explains itself:—

"In the ships of every other nation but the English-speaking ones, the merchant seaman is not only a native of the country to which his

ship belongs, but he is never free from the environment of naval law; the same law, that is, which obtains on board of a war-ship. For every seaman there is a man-o'-war's man, bound to put in so much actual service in a vessel of war, and, as such, under the articles of war; so that disobedience to orders, insolence, or malingering are exceedingly expensive practices for the sailor to indulge in, the penalties being not only heavy but their infliction certain. In a British ship, on the other hand, a master may unwittingly ship a crew of scoundrels, who have made up their minds to do as little as they can as badly as possible, to refuse the most ordinary forms of respect to their officers, and to either desert or go to gaol at the first port.....And if the master or officers, worried beyond endurance, take the law in their own hands, their punishment and subsequent ruin is almost certain to ensue promptly."

And to show that this is not "vague generalization," reference is made to a particular case, that of the mate of the *Lanarkshire*. The ship—in a foreign port, apparently—was alongside the wharf, discharging or taking in cargo. The mate

"was threatened all day by a negro seaman who, instead of working, was oscillating between the ship and a grog-shop, and filling up the intervals by using the foulest abuse to his long-suffering officer. The most sanguinary threats were made by this scoundrel against the mate, who, naturally alarmed, loaded his revolver and carried it in his pocket. Then, when in the gloom of the evening he suddenly realized that the fellow was making for him with murderous knife uplifted, he fired and killed him. Surely if ever there was a case of justifiable homicide, this was. Yet, to the lasting injury of our merchant service and the indelible shame of our laws, this hapless gentleman was sentenced to two years' imprisonment, and as I write he is undergoing this shameful sentence for doing what was his obvious duty."

It is thus that in British ships grumbling, slackness, and disobedience are the rule; in American ships—Yankee or Blue-Nose—"no grumbling is permitted, no dilatoriness of movement, and due attention to these severe rules is enforced by blows, and, if necessary, by shooting." The Americans are here put down as "far too severe"; but excessive severity is better than excessive slackness, and both are brought about by the want of intelligent legislation. When the making of laws gets into the hands of amiable and ignorant faddists trouble is pretty certain to follow. But Mr. Bullen is no pessimist, and, whilst pointing out the very serious blots in our system, he thinks that a brighter day may be awaiting the service, and in his chapters on the A.B. (able seaman), the O.S. (ordinary seaman), the apprentice, and the boy, he sketches the possibilities that may be in store for it. His book is a delightful collection of good stories; but far beyond this, it is a valuable and interesting account of that service which is the soul and body of our extended commerce. The pity is that it should have been published without an index.

#### NEW NOVELS.

*Tommy and Grizel*. By J. M. Barrie. (Cassell & Co.)

THIS book is marked by the usual characteristics of the author. Grizel is a paragon among women, her delicate apprehension mated with a masculine quality of judg-

ment, her idealism chastened by truthfulness. But Tommy turns out what one feared—the bane of this fair paragon. The gift of making-believe, which from his earliest years was his great endowment, might either have been subordinated and utilized by dint of circumstances, or, running wild, might overgrow the entire character. Mr. Barrie, evidently with some compunction, suffers the sentimental genius to "dree his weird." The fatal gift of pens and ink, and the escape from farm drudgery, are the worst misfortunes for poor Tommy. Tommy should have enlisted. Physical courage, any amount of presence of mind in an emergency, thorough identification of himself with his part, and enough imagination to know "what is going on at the other side of the hill," would have been no mean qualifications for a soldier. But he falls in with a slovenly Silenus, who earns his ale and occasional cakes by writing fluent commonplace for the publishers of serial romance for the rabble. Such a tutor puts Tommy on a course of investigation only too congenial to him, and the success of his first and famous work on 'Woman' completes his ruin. He gets into a certain society in which his uncanny knowledge is attributed to his having "loved and lost," and the tragedy of two lives is the result. A feeling of disappointment, which most readers will probably share, is, no doubt, in a way tribute to the vividness of the author's portraiture; but the lack of constructive power that does much to mar Mr. Barrie's claim to be regarded as a novelist, and not merely a clever sketcher of simple types of character, is apparent in his handling of his hero. Once in Thrums again, Tommy is no longer harmless, though the steps of his wrongdoing show the struggles of his better nature. More than once he is tempted to confide to Grizel his true self. But "he did not know what it was." In fact, with all his precocity Tommy never grew up, and thus, like many another cheerful egotist, became the curse of those who loved him best. There are, as was to be expected, inequalities of treatment in the minor personages. Lady Pippinworth is not convincing, vulgar as may be the world of fashion. And we do not believe in Tommy's fatal hanging on the rails. He would have "found a w'y," if only of unbuttoning his coat.

*Cynthia in the West*. By C. Lee. (Grant Richards.)

DOES any one remember a picture in *Punch* of two artists exchanging confidences about their work? "What have you got for the Academy this year?" "Oh, Thames, boat, picnic party."—"Ah! capital subject." "What have you got?"—"Oh, Thames, boat, picnic party."—"Ah! first-rate subject." For the modern novelist this may be adapted. "West Country, artist colony, local colour," has been found a first-rate subject more than once of late, and Mr. Lee has bethought him of trying it again. The most original feature of his story is to be found in the relations of the hero and heroine. Not only do they not marry each other—that would be commonplace—they are not even in love with each other, though just at the end there is a hint of something



else as regards him. He is, indeed, the only man of the party who does not propose to her—except, indeed, one who is already married and another, her final choice, to whom practically she proposes when the moment comes. The story is pleasant reading on the whole. The characters are not a bit "problematic"; we recognize them at once, and they require no subtle delineation. The lady who says, "Music is the language of the soul. And I don't know what we should do without it in society," affords a good sample of Mr. Lee's material and powers of treating it—not very subtle portraiture, any more than that of the artist whose catchword is, "You know the feeling"; but it will do. He is less successful with regard to his heroine in conveying the impression he desires. At least, her apophthegms, of which he presents a page, hardly seem to justify the opinion of her conversational powers formed, as we gather, by her friends. The dialect is not particularly successful, and strikes us as not being the result of first-hand observation. Certainly we never heard a Cornishman, or any other man, say "av" for *of* when the word was unaccentuated. Nor do we in the least believe in the "edn," "wadn," for *is not*, *was not*, which our recent novelists of rustic life have borrowed from Mr. Hardy to replace the old-fashioned "en't" or "ben't" and "wa'n't" which most people have heard all their lives. Also, Cornish people do not talk Devonshire—for that matter, South and North Devon differ considerably; but that is a refinement which the public does not want, and which the novelist is no doubt right, for his purpose, in ignoring.

*Mrs. Frederick Graham.* By Alice A. Clowes. (Sonnenschein & Co.)

MISS CLOWES writes simply and agreeably, and rarely overtaxes her energies. Her last story consists of a narrative which purports to represent an old lady's dream of her early life and middle age. The fact that these recollections consist mainly of the marriage projects of young ladies points to the quarter in which the book will be best appreciated. It shows the same characteristics as its predecessors.

*I'd Crowns Resign.* By J. MacLaren Cobban. (Long.)

A SHORT and exciting courtship is the subject of this well-written story. An hereditary German prince who seeks the hand of a retired colonel's daughter has no little difficulty in making the marriage possible. The girl's character and her mother's are well described, and the sound of the Scotch dialect is cleverly rendered in the printed dialogue. The volume is not lengthy, and is easy and pleasant to read.

*The Woman of Death.* By Guy Boothby. (Pearson.)

MR. BOOTHBY has found a fairly ingenious, though not an absolutely novel plot for his latest story. The title prepares the reader for something sensational—there is death in it and a woman, and the woman either ministers to or is served by death. Both of these suggestions are realized in the blood-curdling narrative. The frontispiece—for the story is illustrated—represents the close of a masked duel, with a masked lady-

president and a masked audience, and the victor is kneeling on the step of a throne to kiss the lady-president's hand, whilst the victim is being carried out of the hall. When we add that the woman of death has a spite against the hero and the innocent heroine, and works up a duel between the hero and the heroine's father, we have said enough to convince the reader that he will not lack excitement if he is disposed to probe this mystery to a solution. It is, in fact, a story worth getting through.

*A Romance of the Unseen.* By M. E. Winchester. (Digby, Long & Co.)

MISS WINCHESTER has followed a prevailing tendency of the day in finding the material world an insufficient setting for a work of fiction. Fate and his own blundering folly bestow two wives at a time upon the stupid but innocent Algernon Dullas. It is with the first wife, who represents the world as most people are content to know it, that the best and fortunately the main portion of the story is associated. "The Maiden" is a young girl whom he woos and wins and has not the courage to keep, and who does not require to know the theory of "having first quivered upon the hard granite a billion or two of ages gone by," &c., to teach her to bear the most appalling experiences with a courage worthy of a better cause. Poor Denise, the medium, is thrust upon Algernon, and it would seem into the story, merely as a justification of the title selected, and to indulge the author's evident fancy for writing many pages of pseudo-scientific disquisitions upon occultism, second sight, and other matters rather beyond her depth. It is a pity, also, that Miss Winchester's careless use of her own language, redundancy of epithet, and perpetual introduction of Anglicized French expressions go far to spoil the effect of what should have been a readable story, full of incident, with the further merit of a satisfactory ending.

#### CHRISTMAS BOOKS.

MR. W. J. FORSTER should, we venture to think, scarcely call his book *New Fables for Boys or Girls*, for it consists not so much of fables, as of little stories written to illustrate proverbial sayings such as "No gains without pains," "Honesty is the best policy," &c. In any case, we regret to say they are very dull. The book is published by Mr. C. H. Kelly; the illustrations, which are by various artists, are attractive.—*Rigmaroles and Nursery Rhymes*, by Mr. Alfred H. Miles (Bousfield & Co.), will, we imagine, be highly popular, for the rhymes are full of spirit, and almost always decidedly amusing, and the illustrations (which are, many of them, by well-known artists) are for the most part good, graceful, and appropriate. It is rather sad to see the views of Cheapside in 1660 and Sir Richard Whittington's house and think of what we should build for a Lord Mayor to-day.—Though little that is new can now be collected in the way of *Lullabies and Baby Songs*, Mrs. (?) Adelaide L. J. Gosset has just brought out a book under this title (Dent). There is, in fact, little novelty in it, nor do its contents always correspond with its title, for Mrs. Browning's beautiful poem 'To a Child Asleep' and others are certainly not lullabies. It is difficult to know for whom such collections are intended—mothers do not need them, and certainly very young children do not. Some of the illustrations are good, but the artist seems to like to draw rather ugly babies in very uncomfortable positions.

*The Reign of King Herla* (Dent) is one of the numerous collections which year by year present themselves at this season looking like new books, but when we open them we find the old, old stories told a little worse than in the original, and with little and sometimes no acknowledgment of the source from which they have been obtained. In this case the compiler says that he derived 'The Elves' "from one of the thirty-one volumes of Mr. Carlyle's celebrated works," and 'The Argonauts' from "Canon Kingsley's noble book called 'The Heroes,'" and two others from Mr. Rouse's 'Indian Legends'; but he says nothing of any debt of gratitude to the brothers Grimm, from whose collection several are taken, nor to Asbjørnsen and Moe, nor to Hans Andersen. Not one story, unless it be the first, is a fresh contribution to the general store—the store into which nearly every one who wants to produce a Christmas book dips his hand. In this case it is Mr. W. Canton who has dipped. The illustrations are by Mr. C. Robinson.

*The Lively City o' Ligg* seems at first sight to be a very topsy-turvy book, for all kinds of inanimate objects are made to be conscious and willing instruments of mischief and disaster. Mr. Gelett Burgess, however, proves their capacity for this by evidence from various languages in which balloons, pianos, trains, cannon, cabs, &c., are designated as masculine, while house, chair, table, &c., are feminine. "Obviously," he writes, "where there is evidence of sex, there must have been life, one being a function of the other, and the inevitable conclusion is that at some period of their existence, all these objects, and many others, must have been known to be, or to have been, animate as late as the rise of the Romance tongues."

This extract is but a small part of the author's amusing preface, wherein he tries to justify himself for giving life and thought to the terrible trains, runaway chairs, very grand pianos, pert fire engines, &c., which are the heroes of these comical stories. The illustrations are by the author; "their sympathetic colouring" is due to a friend. The publishers are Messrs. Methuen & Co.

In *Roskelly of Roskelly: a Cornish Story* (Society for Promoting Christian Knowledge), Mrs. Henry Clarke points out the folly of misplaced family pride and the iniquity of gratifying it by the unjust acquisition of pelf. To run away with a diamond from an idol's temple and leave your comrade stranded on an island among indignant natives is a despicable course, and it involved Mr. Roskelly in infinite trouble in after years. The inhabitants of the seaside village are natural in speech and action.—*The Lone Star Blockhouse*, by Mr. F. B. Forester (same publishers), relates the adventures of two Englishmen on the Western plains of America. The accessories, of the usual pattern—"pesky varmints" of Indians and eloquent members of mining camps—are well grouped in a story of the devotion of a Mexican boy saved on the prairies by the English heroes, whose lives and those of their companions in the besieged blockhouse he preserves at the peril of his own. There is also a winsome heroine, worthy of her lover's devotion.—Mr. George Manville Fenn maintains his usual high level in *Uncle Bart* (same publishers). Boys will rejoice to trace the fortunes of the cousins Anson and Noel Wynn, at home and on board ship, in battle and storm, and will admire the excellent discipline of their uncle the captain and his stern coadjutor the first lieutenant. The boys' experiences in the royal navy turn the ill-conditioned tyrant Dan into a brave and honourable officer, and bring out all the innate good qualities of his generous cousin. All the above books are adequately illustrated.

Stories of the blood-and-thunder type are only tolerable, as it seems to us, when the energies of the charmed hero who is destined to come out victorious from the perilous strain are devoted to patriotism, honour, or, at least,



honest enterprise. Mr. W. P. Wright's *An Adventurer* (Blackie & Son) is a pirate and homicide, and his best excuse for joining the "privateer" which is such a marvellous scourge of the seas lies in his hope of thereby discovering a hidden hoard of treasure in South America, whither the Orb is avowedly bound. Not octopuses, nor submarine boats, nor the latest marvels in electric gunnery make up for an ostentatious disregard of elementary morality in books which are intended for "our boys."—Mr. G. A. Henty's *Out with Garibaldi* (same publishers) is much wholesomer reading. Frank Percival, the young Harrovian of sixteen, goes forth to join the Italian hero from motives both of patriotism and piety; and though there is bloodshed enough in the memorable Sicilian expedition, there is a good public motive—Frank's mother's family being Italian, and the private obligation to rescue, if possible, his father and maternal grandfather, whose fate is shrouded in the obscurity of Neapolitan dungeons. The practised author tells his story well, from the siege of Rome in 1848 to the dramatic climax of the liberation of Italy.

*Charge!* is the appropriate title of a book on African campaigning by Mr. George Manville Fenn (Chambers). The hero is the son of an English settler in the Transvaal, and on the outbreak of the Boer war in 1880 joins the Natal Light Horse, after escaping from the commando which he is pressed to join. His success in his many adventures is largely due to a faithful Kafir, who forms a bright contrast to the renegade Irishman, a disgrace to a great name, whose brutality and cruelty constitute him the villain of the piece. The illustrations do justice to the stormy incidents of a well-told tale.

#### BOOKS ON THE WAR.

MR. CONAN DOYLE'S *The Great Boer War* (Smith, Elder & Co.) is an interesting volume, which will, deservedly, find many readers. It is not—and, published as it is before we have the findings of the courts of inquiry into our disasters, it could not be—a real history or an authoritative account of the war. The author declares that "our infantry has shown itself to be as good as ever it was. The generals have winced long before the soldiers have done so"; and he goes on to find an instance of heroism in "passive acceptance of punishment at Spion Kop." The British infantry of Napier have a high tradition, and it is not so certain as we could wish that in the present war they have lived up to it on all occasions. Mr. Conan Doyle's own account of Spion Kop alludes to the white-flag incident—"a handful of men, tormented beyond endurance, sprang up as a sign that they had had enough." Now in the breach at Badajos there was no white flag, and nobody "had had enough." At Albuera it could not have been said that "many a man was wandering down the reverse slopes when he should have been facing death." At Lombard's Kop the 1st and 2nd Battalions of the K.O.R. and the Leicesters are found "crossing the open in some disorder." Now relatives of officers killed and wounded on that occasion charge the men of the two first-named battalions with having run, and by running through the Leicesters set the Leicesters running too. Such events have occurred in the history of all armies, but "as good as it ever was" includes periods in which battalions did not run, and the losses of these three battalions at Lombard's Kop had not been heavy. Mr. Conan Doyle points out that both at Spion Kop and in the attack on Waggon Hill the Boers came out into the open and made their way up to our firing line, exposing themselves with a gallantry which "nothing could exceed." At Waggon Hill the Imperial Light Horse and the Sappers beat this magnificent enemy as the British soldiers under Boreford and Wellington beat the best infantry of Napoleon; but even at

Waggon Hill two companies of the K.O.R. and a half company of the Gordons are said to have flinched, and it cannot be said with truth that at Ladysmith "the generals" "winced long before the soldiers." So, too, of the marching of our men, our author writes: "With burdens of forty pounds they covered their twenty miles a day with ease." Yet continental reservists, fresh from civil life, carry sixty pounds for thirty miles a day. Mr. Conan Doyle's military advice at the end of his book is based only upon the present war, and if adopted will lead to disaster should we ever have to face the French. An incidental remark as to the strangeness of thinking of the name of Bethlehem in connexion with military operations seems to show that our author is not familiar with military history, or he would have remembered the part played by the names of Bethlehem and Nazareth in Napoleon's operations in the Holy Land.

Messrs. Methuen & Co. send us the twelfth part of *The History of the Boer War*, by Mr. Cunliffe, in which he deals with Buller's operations after Spion Kop and before the relief of Ladysmith.

#### CLASSICAL PHILOLOGY.

*The Greek Pean.* By A. Fairbanks. Being No. XII. of the Cornell Studies in Classical Philology. (Macmillan & Co.)—This careful study bears a family likeness to the many special essays published by the American universities, notably by Harvard and Cornell. They emanate from a school of philologists who have gone to Germany for their training, and have consequently travelled far from the "bon sens anglais, et le bon goût français," which Cobet so greatly admired. The reason why we deplore this dissociation of the Western branch of the English race from its natural relations is that these Americans seem to us to have wholly lost the faculty of being interesting. They pile up facts, they dive into details, they enumerate opinions, but they leave no impression upon the wearied reader. He will find the theories of the Germans on the pean in this book; he will find the extant pæans or fragments of pæans printed in an appendix; he will read many cautious remarks about them, and many wise limitations upon the theories of others. Yet the practical outcome is small. The pean seems to have been in its essence a prayer, of which the invocation is the sure outward symbol. But the Greeks were wont to diversify the prayer by a recital of the performances of the god addressed—originally Pean, then usually Apollo, but sometimes Dionysus or other gods. Beyond this it is not clearly to be distinguished from other sorts of melic poetry either in subject or in form. The pean of victory was probably more like Psalms cvi. and cvii.—the former with its recital of God's acts towards Israel, the other with its refrain—than any other composition familiar to the English reader. We hardly know that anything else is to be gathered from this learned monograph, except a strong impression of the diligence of the author.

*Index in Xenophontis Memorabilia.* By M. Gloth and M. F. Kellogg. No. XI. of the Cornell Studies in Classical Philology. (Macmillan & Co.)—These two ladies have undertaken a very dry piece of labour, and have performed it with great diligence. But they have been strangely economical of explanations. They might surely, in a prefatory note, have told us what [ἀγαθόν] nt. I. 2, 57, 57, or III. 8, 5, 5, 5, 7 means. They have not been absolutely careful to gather all the references under one head; thus the form ποιῶνται appears in three different places on pp. 71-2, with references after each. But these are trifling flaws. Their Latin preface is not above cavil. "Orthographiam semper [i.e., passim] secutus sumus. Sub sua quidque radice" is awkward, so is "monendus est lector, ut perscrutetur," &c., for "the reader is advised

to consult." The whole volume is handy and useful.

Among the additions to the series of "Oxford Classical Texts," which bear the imprint of both Frowde and Methuen, are *Æschylus*, by A. Sidgwick; *Apollonius Rhodius*, by R. C. Seaton; *Vergil*, by F. A. Hirtzel; *Cæsar*, Vol. I., by R. Du Pontet; and *Aristophanes*, Vol. I., by F. W. Hall and W. M. Geldart. It strikes us that the more familiar authors for whom there is a wide demand might, in paper covers at any rate, be cheaper than they are in view of foreign competition. Mr. Sidgwick's *Æschylus* is satisfactory, and seems likely to take its place as the representative text for some time to come. In the *Prometheus*, one of the plays he has not edited, his vigilance in details is a little relaxed. In 'Suppl.' 989 Prof. Tucker's *ἐν πρηνῇ* is preferable as nearer the MSS. than the conjecture given. In 'Ag.' 29 *ἐπορθιάζειν* (Med.) should be noted, even if other passages suggest *ἐπορθιάζειν* as the true reading. Similarly, is there not MS. authority for *φιλήτως* in 'Ag.' 1446? In view of what has been done with classical texts, scholars have a right to see what any decent manuscript reads recorded below the text, however certain the conjecture. The chief authority for *Æschylus*, the Medicean, also contains Apollonius Rhodius, although in this case it foolishly bears another name. Mr. R. C. Seaton was quite the right man to edit the *Argonautica*. In *Virgil* there are not many chances to go wrong, but the latest editor leans far too much on German critics, especially Deuticke. This distressing subservience ought not to prevail in England. Ribbeck's beautifully printed Teubner text is still, we imagine, widely used, and it is just as well that all its vagaries are not mentioned. His "monitura" for *moritura* as the more proper attitude for a mother-in-law we should banish even from the foot-note. The editor has gone outside his business in quoting parallel passages. More than once Conington's name is unduly omitted, and in *Æn.* xii. 648 H. A. J. Munro's "anima, a, atque," should be noted. "Lugentes campi; sic illos nomine dicunt," is printed without comment, but we still hope some day to see the first two words only recognized as Virgil's. The "dixerunt nomine" of vi. 242 is bracketed as usual. Mr. Du Pontet's *Cæsar* is safe, and the supplement of Hirtius is conveniently added. Messrs. Hall and Geldart's *Aristophanes* is too cautious; they should have taken count, if only at the bottom of the page, of some excellent English work, e.g., Mr. Starkie's contributions to the text of the *Wasps*.

*Arriani Cynegetica*, edited by H. H. Johnson (Dent & Co.), is a booklet comparing Arrian's views on coursing and the best dogs with those of well-known authorities like Stonehenge and Beekford. The results are interesting, and it is pleasant to see the old alliance between sport and the classics kept up in these degenerate days. But the editor should have taken more trouble with the comments which precede his text. The printing is bad, besides many *errata* noted, and the writing clumsy. The discussion of Doric and Attic forms is rather out of place. Mr. Johnson writes on τὸ χρῆμα for ἡ ἀλώπηξ, "This absolute use is strange," and cannot find a parallel. We may refer him to Theocritus, xv. 145: Πραξινοῖα, τὸ χρῆμα σοφώτερον ἂ θήλεια.

#### BOOKS ON THE EMPIRE.

MR. ALEXIS KRAUSSE in *The Far East* (Grant Richards) deals with the same problems as he faced in his previous books. He rightly attacks our Eastern diplomacy, and our choice of ministers for Eastern Courts, and explains the nature of Lord Salisbury's weakness as compared with the strength of Russia and of Japan. In the middle of his book he seems to believe in the certainty of war with Russia for mastery

in China—"the sooner it is over the better for the world at large"—but in his concluding pages he shows he thinks we shall yield without fighting after having postponed fighting till too late. He is clearly wrong in his dismissal of the prospect of war between Russia and Japan, on the ground that "neither of the combatants is as yet prepared." The Japanese are well aware that, as compared with Russia, they are prepared, and that their advantage will diminish day by day; but they are deterred from war by the probability that Germany would support Russia against them, and the United Kingdom again abstain from help. Mr. Krausse's views in favour of conscription are crude; its adoption would have little bearing on the China problem.

A book which is most meritorious and will be of high interest to a limited class of readers is one with which we have little fault to find except the choice of its title. *The Forward Policy*, by Mr. Richard Bruce, published by Messrs. Longman & Co., is, in fact, an explanation and defence of the Sandeman system, which has powerful supporters among many who repudiate the suggestion contained in the word "Forward." "The Forward School" was a term of abuse employed by the advocates of the old sealed frontier; and "the Forward policy" and "the Lawrence system" are phrases which are best now dropped in face of the general agreement which has been come to among sane and sensible people. Mr. Bruce is sound in his general views, but he was mixed up with a failure, which he explains and justifies with a certain measure of success. Many have thought that the Sandeman system was inapplicable to the more turbulent tribes to the north of the Zhob, and that a plan which succeeded admirably in Baluchistan was destined to failure on the Afghan border. Mr. Bruce takes the reasonable view that our difficulties on the Afghan border were of our own creation. Here comes in the question of the man, and there can be no doubt that Sandeman in the middle years of his career would himself have succeeded in places where almost any one else would have failed. He won the complete confidence of the leading men of the tribes. Others found more difficulty in doing so. Mr. Bruce wrote in defence of the extension to the Waziris of the Baluchistan system, and he refutes in documents here published the opinion that the exceptionally incorrigible character of the tribe presented an insurmountable barrier against the extension of the Sandeman system towards the north. He shows that we had spoilt the Waziris by dealing with the wrong men, and by weakening, if not destroying the authority of the hereditary chiefs. Even then he thinks that by his policy he had overcome the result of our mistakes, but that the Ameer of Afghanistan directly interfered and sent emissaries to stir up trouble between us and the tribes. It is, we believe, no secret that this opinion is shared by Lord Roberts, and that the Government of India, while they have refrained from publishing the facts in their possession, and have not discontinued their subsidies to the Ameer, think that there was a moment when the Ameer acted as Mr. Bruce describes. What happened was the terribly dangerous attack upon Mr. Bruce's camp, which he describes at length in the present volume. As has been said, he makes a good defence of himself, and his book is interesting to those concerned in the great quarrel of systems and quarrel of persons which for many years have raged along the frontier. It is ancient history now, as all parties have agreed upon the moderate compromises of Lord Curzon. Mr. Bruce, as he modestly tells us, does not write very well, and the book has not had the advantage of revision by a trained pen. There are little slips in phrases which will puzzle the non-instructed reader, such, for example, as a frequent repetition of "Agent Governor-General of Beluchistan." This means,

of course, the Governor-General's Agent in Baluchistan. The book has a good index, an excellent map, which will be of permanent value, and some admirable photographs of Sandeman and durbars of the chiefs.

#### OUR LIBRARY TABLE.

*The Autobiography of a Tramp* (Longmans & Co.) is in many respects interesting, but it is to be feared that Mr. J. H. Crawford sometimes sees such life through spectacles strongly tinted with rose colour. Dick, the autobiographer, was born in a stack-yard in a snowstorm, and for sole clothing wrapped in a hare's skin. "It's a bad night 'll send me to a stack-yard," said his mother, when she unfolded the story of his birth to him later, for she preferred the moor,

"but the snow started gathering on one side, and if I went to sleep I might be heaped over. The birds flew away to the thickest bushes, and I thought I couldn't stand it no more nor them as had feathers."

So she went into the stack-yard and gathered a little loose hay about her, and "when I awoke," she said,

"the snow rose round about me, and in the snow nest you were born! I wasn't so lonely after you came, and I never minded the snow 'cept to keep it off thee. It was soft, that was the worst thing, and ran to water, so that thy head was a bit wet. That was all the baptism thou got. I tied thee in my shawl, and as I fell asleep with thee I called thee Dick after thy father."

Dick's father—who "never would be countered" (i.e., opposed), who "always took his boots off at night, just as if he were a gentleman"—was a ruffian half tamed by what Ruskin would have called, save for a little shifting for her living, "an entirely noble and lovable woman." The family lived on the bounties of nature—caught and cooked fish and game; when clothes were wanted they disrobed a scarecrow; boots and shoes were procured from a rubbish heap. To cook their food they used the boards which informed them that trespassers would be prosecuted according to law. The mother, who could only count to ten and only knew the letters s and o, nevertheless contrived by mother wit to impart the rudiments of education to her child. All the early part of the book is good; our only regret is that Mr. Crawford did not end it when Dick's mother died. His love story is not well told.

"NAIL drives out nail," and no sooner has one enterprising publisher produced a book about Eton than another arranges for one. The nail, however, does not absorb quite so much of its predecessor's substance as do these successive histories of the great school. Mr. Sterry quarried from Sir Henry Lyte; Mr. Clutton-Brock in his *Eton* (Bell & Sons) acknowledges his debt to Mr. Sterry—a debt which a very short collation of the two books proves to demonstration. In some cases, no doubt, Mr. Clutton-Brock has gone for himself to Mr. Sterry's authorities, but for all practical purposes the later book is, as regards nine-tenths of its contents, just an abridgment of the earlier. Indeed, one may say that it is only when he treats of the two games of football played at Eton that Mr. Clutton-Brock gives any reason for the existence of his work. His description of these is good and—to one who knows something about them already—clear enough. What a complete outsider, who wanted to get up a "wall" game in Australia, say, with the sole aid of this book, would make of it we will not speculate. As to the "field" game, few old Etonians will agree that it affords less opportunity for "scientific" play than Association football. There is an odd mistake, by the way, in the description of the "rouge," unless there has been a change of late years. It is not the attacking, but the defending "post" who "takes the ball firmly between his feet." Such, certainly, was the practice, nor is it easy to see how the other is possible. What is the authority for the statement that the chaplains first received

the "curious title" of Conducts in 1659? It would be odd if the title—which, of course, was not in the least "curious" in early times—should have been introduced at Eton just as it was going out of general use. To revert for a moment to the games: it is odd to see any reference to Eton fives without mention by name of the "pepperbox," especially as the origin of that feature is correctly stated. Mr. Clutton-Brock might here have followed his leader with advantage. On the other hand, he has trusted him too implicitly in reproducing the legend of Fox coming down to Eton to enlist Canning in the service of the Whig party—a tale of which we showed the extreme improbability when noticing Mr. Sterry's book. There are one or two careless misprints: "ingeniæ" for *ingenit* (or *ingenue*?), "declarations" for *declamations*. Mr. Clutton-Brock devotes a few pages to Eton slang and etiquette—what at Winchester would be called "notions"—which suggests that there is still an unworked field for the Etonian antiquary in the investigation of these, and more particularly of their often unaccountable changes. All old Etonians will subscribe to the opening paragraph of the last chapter.

UNDER the somewhat misleading title of *Froissart in Britain* (Nisbet) Mr. H. Newbolt has published a selection from the *Chronicles* of Froissart dealing with English affairs. He introduces his selection by a few pages which are a model of what an introduction ought to be, and illustrates it by reproductions from the illuminations in a manuscript of the work. We have only one fault to find with him. It is that, using the Brussels edition of his author, he failed to translate the passage on the characteristics of the English which Berners omitted:

"Englishmen suffer well for a while, but in the end they pay so cruelly as one cannot show example thereof. And a lord of them lieth under and runneth exceeding great peril who governeth them; for they neither love him nor honour him if he be not victorious and love not arms and warring on his neighbours, and in especial them that be mightier and richer than he."

And so on for three or four pages.

"Two characters of extraordinary power" are represented in a volume entitled *A Man's Woman*, by Mr. Frank Norris (Grant Richards). The lady was "a grand splendid man's woman," "tall and of a very vigorous build—full throated, deep-chested, with large, strong hands and solid, round wrists." She was a hospital nurse, of heroic proportions, and an American. He, too, was an American, a great explorer of the Arctic regions, endowed with indomitable will and a manner "like the slow, still moving of a piston." These two strong characters "clashed violently together," and between them they cost a good man—her patient and his coadjutor—his life. Of this they repent, and then marry. After which he once more pursues his Arctic avocations, being urged thereto by a desire to do better than the English expedition. The nerves of every one in the book seem to be exceedingly highstrung, and they suffer proportionately. The crises and ordeals are of constant occurrence, and would suffice for half a dozen volumes of fiction. The writer shows intimate acquaintance with the details of a surgeon's work and hospital nursing, and one operation on the upper part of a lady's leg is described with painful minuteness. The book is carefully written, but it is not pleasant reading.

*The British Library Year-Book, 1900-1*, edited by Thomas Greenwood (Scott, Greenwood & Co.), is a practical record of the encouraging progress and interest in such matters of late years. Mr. Jast, of Croydon, should not give currency to such a word as "alphabetico-classed." We do not, however, wish to discourage experts from ventilating their views, and the signed articles here on such subjects as classification are timely. There is much to be done in the way of promptness in supplying books and proper pay for assistants, not to mention other points.



The amount of space granted to libraries and their contents is rather disproportionate to their real value in some cases, but the book promises to be a really useful compendium of information which ought to be of importance to everybody.

A YEAR or so ago we noticed a neat reprint by Mr. Melrose of *The Journal of John Woolman*. Now Messrs. Headley have sent us another accompanied by Whittier's introduction, so that it is evident this interesting record is not in danger of being forgotten.

THE second number of the *Monthly Review* (Murray) begins with some up-to-date articles, including a map of the Trans Siberian Railway. Mr. Cecil Rhodes is briefly considered, and said to resemble Oliver Cromwell as a speaker, a remark which must be taken with a good deal of reservation. Prof. Laughton writes with authority on the Naval Exhibition at the Hague, this paper being well illustrated. Some Chinese art masterpieces are reproduced, including a sage having a worse nose than even Socrates. Mr. H. C. Beeching is witty and sensible in 'Religio Laici.'—We have received an uncommonly thick number of the *Revue Félibréenne*, which forms vol. xiv., and seems to embrace the years 1898 and 1899. M. Mariéton, the editor, contributes a considerable proportion of the original matter, and he has the courage to include among the other articles an historical drama in prose in five acts.

WE have on our table *The Owens College, Manchester: a Brief History of the College*, edited by P. J. Hartog (Manchester, Cornish).—*A Geography of Asia, including the East Indies*, by L. W. Lyde (Black).—*Foundations of French*, by F. D. Aldrich and I. L. Foster (Arnold).—*The Science of Civilization*, by C. B. Phipson (Sonnenschein).—*Design in Nature's Story*, by W. Kidd, M.D. (Nisbet).—*Lace-Making in the Midlands, Past and Present*, by C. C. Channer and M. E. Roberts (Methuen).—*English Mechanic*, Vol. LXXI. (Strand Newspaper Co., Limited).—*The Architectural Annual, 1900*, edited by A. Kelsey (Philadelphia, the 'Architectural Annual').—*The Paris Salons of 1900* (Fisher Unwin).—*International Exposition, Paris, 1900: Official Catalogue of the German Empire* (Berlin, Stargardt).—*Mary's Menagerie*, by A. Layard (Hurst & Blackett).—*The Tremendous Twins*, pictures by Mrs. E. Ames, verses by E. Ames (Grant Richards).—*Young England*, Vol. XXI. (57, Ludgate Hill).—*The Evangelist Monthly*, edited by the Rev. A. Whymper (Bemrose).—*The Vaulted Chamber*, by H. A. Spurr (Digby & Long).—*Saronia, a Romance of Ancient Ephesus*, by R. Short (Stock).—*The Black Pilgrim*, by M. Czajkowski, translated by S. C. de Soissons (Digby & Long).—*A Thoroughbred Mongrel*, by S. Townesend (Fisher Unwin).—*Robert Kane*, by C. H. Malcolm (Simpkin).—*Cinara, and other Poems*, by C. W. P. Orton (Stock).—*Poems, chiefly Sacred*, by the Right Rev. G. A. Chadwick, D.D. (Hodder & Stoughton).—*Poems, Lyrical and Dramatic: and Cromwell: an Historical Play*, by S. K. Wiley (Chapman & Hall).—*Fragments of a Faith Forgotten*, by G. R. S. Mead (Theosophical Publishing Society).—*At the Feet of Jesus*, by Madame Cecilia (Burns & Oates).—*The Ritualists*, by W. Walsh (Nisbet).—*The Christian Prophets and the Prophetic Apocalypse*, by E. C. Selwyn, D.D. (Macmillan).—*and The Life of our Lord written for Little Ones*, by Mother Mary Salome (Burns & Oates). Among New Editions we have *Dartmoor and its Surroundings*, by B. F. Cresswell (The St. Bride's Press).—*and The Medea of Euripides*, by F. D. Allen (Arnold).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

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- First Epistle of St. Peter, by the Rev. J. H. B. Masterman, cr. 8vo. 3/6 net.  
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Useful Arts and Handicrafts, planned by C. G. Leland, and edited by H. S. Ward, Vol. 2, imp. 16mo. 7/6 net.

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## ANOTHER THACKERAY "FIND."

ABOUT two years ago I discovered a copy of what was then the almost unknown 'King Glumpus,' and also a copy of the entirely unknown farce called 'The Exquisites.' I could scarcely have expected, after discovering two such pieces of Thackeray's, that I should have the good fortune to find yet another unknown work of his; but so it has proved.

It is well known that Thackeray was always much interested in the theatre, and was a constant playgoer. It is needless for me to recapitulate the evidence on this point, since it has been done, once for all, by Dutton Cook in his article on 'Thackeray and the Theatre.' His fondness, however, for pantomimic performances must be noted here. "I like to see children enjoying a pantomime," he wrote in *Punch* upon one occasion; and then went on to relate how he had fulfilled an engagement to go with his young friend Augustus Jones to a pantomime at Covent Garden Theatre. Again, in one of his 'Roundabout Papers' in the *Cornhill* he refers to the subject, and describes how he went to two pantomimes with little Bob Miselton—one at the Theatre of Fancy, and the other at the Fairy Opera, "and I don't know which we liked the best," he adds. "Very few men in the course of nature," he afterwards remarks,

"can expect to see all the pantomimes in one season; but I hope to the end of my life I shall never forego reading about them in that delicious sheet of the *Times* which appears on the morning after Boxing Day. Perhaps reading is even better than seeing. The best way, I think, is to say you are ill, lie in bed, and have the paper for two hours, reading all the way down from Drury Lane to the Britannia at Hoxton."

Without the knowledge which the above extracts give us as to Thackeray's fondness for



pantomimic performances the reader would probably think it to be rather improbable that he would, in the height of his fame and popularity, condescend so far as to design the masks and costumes for a Drury Lane pantomime. Yet that he did this is, to my mind, a certainty, and I think the evidence which has convinced me will convince all who are able to examine it. This evidence consists (solely at present) of a copy of the Drury Lane pantomime of 1850-1, the title of which is as follows:—

"Harlequin and Humpty Dumpty: or Robbin de Bobbin, and the first Lord Mayor of Lun'on, a grand historical Pantomime, by E. Fitzball.....first performed at the Theatre Royal, Drury Lane, December 26th, 1850,—Lessee and Manager, Mr. James Anderson."

As to the pantomime itself I need say nothing, save that it is of the pattern that was then usual, and is in no way distinguished by an excess of wit or humour. The point about it which is its only title to remembrance now is the fact that it contains twenty etchings of the leading characters of the piece, about which one can only say that if they are not Thackeray's, then all evidence as to the authorship of pictorial designs that depends upon style of drawing, peculiarities of handling, and resemblance to the known works of the supposed author must be henceforth disregarded. I do not think that any one well acquainted with Thackeray's peculiar manner can doubt, after seeing the illustrations to 'Humpty Dumpty,' that they were designed by the great novelist. They resemble his work no less by virtue of their defects than by their merits. As usual with him, the figures are very defective in point of drawing, but they have a full share of the humour and quaintness which are always apparent in his designs. They are much akin to the illustrations of 'The Rose and the Ring,' and they also bear a strong resemblance to the 'King Glumpus' designs. I have shown them to several good judges, who have all recognized them as the work of Thackeray.

Of course I do not attach any great degree of importance to the present discovery, but it may be said, at least, that 'Humpty Dumpty,' like 'King Glumpus' and 'The Exquisites,' has the merit of excessive rarity, if no other, to recommend it to the enthusiastic collector of Thackerayana.

BERTRAM DOBELL.

#### BERNADOTTE.

LOOKING over some recent numbers of the *Athenæum*, I find that the reviewer of the 'Short History of Madras,' noticed in your issue of the 22nd ult., naturally questions the statement that Bernadotte was at any time a private in the 1st Madras European Regiment of the Honourable East India Company's service; nor does it appear likely that one who was a non-commissioned officer in the French army at the siege of Cuddalore in 1781 had ever been enrolled in the rank and file of the British forces. Reference to his memoirs, published in Paris in 1820, and other authorities, shows that he was born at Pau on January 26th, 1764, and that, when about sixteen years of age, he left the scene of his early education to join the French regiment of "Marine Royale," in which he underwent the experiences of an Indian campaign. But the quasi-incidental mention by his biographer of the fact that he was in India at the time of the capture of Pondicherry—evidently that occurring in 1788—renders it probable that his active military career commenced two or three years later than here supposed. He could not well have remained in India later than 1788, for in 1792 he was a colonel, and in the next year commander of a "demi-brigade," playing a conspicuous part in the wars of Europe. In 1797 he was at the head of 20,000 men on his way to join the Army of Italy. Later on Ambassador at Vienna in 1798, Minister of War in 1799, Prince of Ponte Corvo in

1806, Bernadotte became King of Sweden in 1818.

To the oft-repeated story, now revived by Mrs. Penny, of his meeting, in after years, with Col. Wangenheim (or Von Genheim), his captor at the siege of Cuddalore, might be added another, almost equally characteristic of the man. It is to be found in the preface to the above-mentioned memoirs, much in the following form.

Bernadotte had been instrumental in saving the life of M. de Béthizy, colonel of the regiment of Marines. When he was sent as Ambassador to Vienna many years afterwards, some of the officials attached to the Court had the bad taste to try to humiliate the soldier-diplomatist by recalling to his mind the circumstances of his early career. One of the number had the ill-breeding to say that there was then present at the Austrian capital an immigrant officer who had been well acquainted with him in former days—alluding to his service in the ranks. "May I ask the name of the person to whom you refer?" said Bernadotte. "His name is Béthizy," was the answer. Prompt and straightforward came the rejoinder:—

"He was my colonel, and I had the honour of serving under his orders as a private soldier in the regiment of Marines. I would add, moreover, that if I have risen to any more exalted position at the present time, I owe it to the kindness of my honoured chief, and especially to the encouragement which he showed me. I regret that an official barrier now prevents me from receiving him at the French Embassy; but pray tell him that I, his old subordinate, have always entertained for him sentiments of profound respect and gratitude."

F. J. G.

#### THE ETYMOLOGY OF "JADE."

77, St. Martin's Lane, W.C.

I READ with interest Dr. Murray's letter, showing how the Spanish *ijada* became *jade* in French, and why the French *jade* is a noun masculine. It struck me as curious that, while proving that *jade* first appears in English (from French) in 1727, and *ejade* (also from French) in 1657, Dr. Murray should make no mention of the still earlier (Elizabethan) use in English of the Spanish form. Can it be possible that the great net of the 'Dictionary' has let this slip through its meshes? Lest this should be the case, I hasten to point out that Sir Walter Raleigh, in his 'Discoverie of Guiana,' 1596, repeatedly refers to the *hijada*, as he writes it. I subjoin the most typical passage:—

"These Amazones have likewise great store of these plates of gold, which they recover by exchange chiefly for a kinde of greene stones, which the Spaniards call *pedras hijadas*, and we use for spleene stones, and for the disease of the stone we also esteeme them; of these I saw divers in Guiana, and commonly every king or Casique hath one, which their wives for the most part weare, and they esteeme them as great jewels."

JAMES PLATT, Jun.

#### THE HISTORICAL MANUSCRIPTS COMMISSION.

THE third volume of the important collection of State Papers preserved at Dropmore contains a calendar of Lord Grenville's official and semi-official correspondence to the close of the year 1797. With this are printed the Addenda which have more recently been discovered, and which relate to the period between 1787 and 1796. The whole work is prefaced by an editorial introduction to the history of the public events to which the documents described in this and the preceding volume chiefly refer. The postponement of the introduction to the former volume was doubtless necessitated by the discovery of the supplementary correspondence alluded to above. At the same time the critical examination of documentary evidence which has been in the hands of historical students for several years must necessarily appear somewhat belated, and can scarcely claim to be completely up to date. We do not observe, for instance, that the editor has made any reference to Mr. Clapham's valuable essay on the causes of the

European war of 1792. On their side, recent workers in this fruitful field of diplomatic research will possibly have cause to regret that Mr. FitzPatrick's conclusions, upon certain momentous questions were not available at the time when the calendar for the years 1791-4 appeared in this series. This portion of the editor's introduction, embracing as it does the evidence of the additional State Papers contained in the appendix, is certainly worthy of careful perusal. We might, perhaps, have dispensed with a good many of the allusions to the diplomatic landmarks of the period. The Triple Alliance of 1788, the Convention of Reichenbach, the Peace of Sistova, and the Jay Treaty with America are historical events which scarcely require to be stated and explained with much precision, though, if these required detailed notice, it is not quite apparent why other negotiations referred to in these papers—such as the incident of Nootka Sound and the protection by this country of the sovereign interests of the exiled Stadtholder—should have been dismissed with a mere allusion. For all this the editor's work has been well done, especially in the identification of proper names for the voluminous index to the three volumes already published of what, it is almost needless to say, has been justly regarded as one of the most important historical collections that have been reported on by the Commission during recent years.

Another volume which has just been issued deals with a very different subject, namely, the domestic occurrences in England and Scotland during the Puritan Revolution. The papers noticed in this report are from the collection of Lord Montagu of Beaulieu, and should be carefully compared, as we are reminded in the introduction, with the main collection at Montagu House. The present series, which has been very carefully edited by Mrs. Lomas, contains several interesting political documents. A list of 'Offices and Fees' about the year 1607, compiled in the usual form, should be noticed as a convenient source of information in connexion with earlier and later lists preserved elsewhere. There is also a list of English refugees abroad in connexion with the statute of the thirteenth year of Elizabeth which corrects many errors in the list printed by Peck.

#### Literary Gossip.

SIR LEWIS MORRIS will publish early in November here and in America a new volume of poems. It comprises, besides a number of lyrics, two somewhat long unpublished poems: one of them a study in elegiac verse, the other 'A Georgian Romance,' reproduced from a report of the Russian criminal tribunals of last spring, a story as dreadful and tragic as any in the annals of crime. It is in blank verse, and follows the facts accurately from beginning to end. There are also several odes, notably those on the liberation of Crete and the triumph of freedom in Cuba, and an 'Apologia,' which may perhaps attract attention. The volume is considered by its author likely to be his last.

MRS. HUMPHRY WARD's new novel 'Eleanor' is being received with favour by the booksellers on both sides of the Atlantic. Messrs. Smith, Elder & Co., who will publish the English edition next Thursday, have had to supplement the first printing of the work to meet the demand; and Messrs. Harper & Brothers, who are its publishers in the United States, declare that in all their experience they have never sold so many copies of a novel previous to publication. 'Eleanor' is the first of Mrs. Ward's novels to be illustrated.

It contains six full-page illustrations from drawings made by Mr. Albert Sterner, who went specially to Italy to study the scene of the story.

MR. CLEMENT SHORTER has been engaged for some time upon a small volume bearing the title 'Napoleon at St. Helena: with which is incorporated some Hitherto Unpublished Correspondence by Mr. Thomas Brooke, Secretary to the British Government on the Island during Napoleon's Sojourn.' A portion of the book will be published serially in the *Sphere*.

THE book sale with which Messrs. Sotheby, Wilkinson & Hodge commence their season on Monday contains few lots of note. Two are, however, of such rarity that one wonders how they occur in this company. The earlier of these, James Cancellor's 'Alphabet of Prayers,' is an undated book printed for the Company of Stationers, of which dated editions appeared in 1564, 1573, and 1576. Apparently only one or two copies of the undated issue are known. The second book is a slightly imperfect copy of W. Rabisha's 'Whole Body of Cookery Dissected,' printed in 1661, of which, apparently, the only other copy known is in the Bodleian. *Aprpos* of Messrs. Sotheby, it may be mentioned that the junior partner, Mr. Tom Hodge, is no longer an "odd volume," having married last month an American lady.

A MEMORIAL has been presented to the Vice-Chancellor at Cambridge by about a hundred and fifty members of the Senate urging that "the present is a favourable opportunity for taking steps towards the organization of instruction in military sciences" in the University.

DURING the ensuing session of the Royal Historical Society, Mr. C. H. Firth will read a paper on 'The Later History of the Ironsides,' in continuation of his former researches on this subject. Mr. Frederic Harrison will expound the significance of 'Græco-Roman Law after Justinian,' a subject suggested by his Rede Lecture at Cambridge. Mr. W. F. Reddaway has been engaged in special researches on the history of the 'Old Mark of Brandenburg' for a paper promised in the spring. Other papers announced deal with 'Peter's Pence,' a study from the Vatican archives by Dr. O. Jensen, of Copenhagen; the diplomatic relations between England and France, 1668-1678, from unpublished State Papers, by Miss M. B. Curran; and 'The Early Relations of the Slavs and Teutons,' by Mr. Ronald Heaton.

THE Governing Board of Trinity College, Dublin, have appointed the Rev. George Wilkins, B.D., Fellow and Tutor, to the Chair of Hebrew vacated by the Rev. T. K. Abbott, now Senior Fellow and Librarian.

MESSRS. GOWANS & GRAY, of Glasgow, announce the early commencement of a new series of publications under the title of "The Complete Library." It is to contain the whole works, absolutely unabridged, of standard authors, in monthly foolscap octavos of about 250 pages, uniformly printed from new type, bound in cloth, and each volume is to be sold at one shilling net. The special feature of these editions will be the care which will be taken

with the texts. All known variations of reading will be given from the authoritative editions or manuscripts, as the case may be, and so arranged that the student will be able to reconstruct with exactness the actual texts of the *editiones principes*, &c.; and notes, glossaries, and indices will be added. The first instalment of the series is to be the 'Works of John Keats'—poems, letters, and miscellaneous prose—edited by Mr. Buxton Forman, in five monthly volumes. This will be the most complete edition of Keats yet published, as since the appearance of Mr. Forman's large library edition in 1883, and its reissue with a supplement in 1888, fresh manuscripts have come to light of 'Hyperion,' 'Isabella; or, the Pot of Basil,' 'The Eve of St. Agnes,' the odes 'To a Nightingale,' 'On a Grecian Urn,' 'To Autumn,' and 'To Melancholy,' 'The Eve of St. Mark,' 'Otho the Great,' 'The Cap and Bells,' &c. The collation of these has added a large number of new readings and variations. The matter added to Keats's letters since 1883 is enormous, and this, and more, will be included. The first volume is to be published on December 1st.

A THIRD volume of the Petrie Papyri, containing many official documents and letters of the third century B.C., is now in the press, and will be published, with autotypes, by the Royal Irish Academy in the course of this winter. Most of the editing is the work of Mr. Gilbert Smyly, Fellow of Trinity College, Dublin, who is now associated with Prof. Mahaffy in this important task.

MR. A. W. POLLARD writes to say that the credit for including Lockhart's 'Life of Scott' in the "Library of English Classics" is not due to him, as we suggested last week. But it seems reasonable to suppose that an editor of a series is responsible not merely for the choice of text and edition, a matter of bibliography which does not need very much discernment, but also for the more difficult decision what books are most suited to appear in that series. Editors and introducers of classics are becoming so common that we hope their uses are not merely ornamental.

PRINCIPAL DONALDSON in his excellent address at the opening of the Winter Session at St. Andrews spoke of the lack of endowment for the University Library, adding:—

"Mrs. Veitch this year has presented to us 110 books out of the library of her deceased husband, Prof. Veitch, who at one time occupied the Chair of Logic and Metaphysics in this University. Others in previous years have made similar donations. One gentleman, Mr. Hean of Exeter, deserves special mention, as he purchased editions of scholarly and patristic works and sent them to us. But we have received no permanent endowment for the library in recent times, and we are much in need of additional means."

HE also mentioned that the "library has lost many books, and some of these might be recovered. They were lent to professors and others who never returned them, and they were ultimately obtained by people who claimed them as their own property. Now the University of St. Andrews has never given away any of its books, and it has never had the right to give them away, so that one can be quite sure that if any book bears marks that it at one time belonged to the University, it ought to

belong to it now. Some of these losses are greatly to be deplored. The first library in connexion with the University was a library of MSS., but these MSS. have for the most part disappeared, and we cannot trace them. In more recent times serious losses have occurred. Thus, Dr. M'Crie mentions in his 'Life of Melville' that he made use of the 'Oratio Hovei,' which contained many most interesting facts in regard to the early history of this University. The 'Oratio' is no longer in the University library, but must be in the possession of some private individual. Another exceedingly valuable MS. that has disappeared quite recently is a volume called 'Pringle's Book, or Collection of College Documents.' It is to be hoped that those who possess these MSS. and other documents and charters which belong to the University will restore them some day."

PRINCIPAL DONALDSON further pointed out that the

"supply of periodicals and of the transactions of societies is deficient. The scientific student generally finds the first notice of a discovery in a periodical or the transactions of some society, and this holds true also in regard to philological, philosophical, theological, or economical questions. In foreign Universities the student has access to all these periodicals and transactions, because the governments of foreign countries vote five or ten times the amount which is spent on each of our University libraries in Scotland. There can be no doubt that in this matter we are far behind the Universities of Europe and America."

MR. CHARLES DUDLEY WARNER, a well-known American man of letters, died suddenly last Saturday. He edited a paper at Hartford, Connecticut, his native State, and he was actively employed on *Harper's Magazine* till a couple of years ago. He published a number of books, beginning with 'My Summer in a Garden,' which appeared in 1876. This was the most successful of his writings. He was not so happy when he joined with his neighbour Mark Twain in a political novel styled 'The Gilded Age.' He was somewhat mercilessly twitted over here for having in one of his books recommended the American tourist to wander about the ruins of ancient Syracuse "Herodotus in hand." It was an unlucky slip, but the inference that Mr. Warner was pretentious or ignorant was quite unwarranted. Those who met him in London have pleasant recollections of him.

AT the last monthly meeting of the Board of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 106*l.* 16*s.* 4*d.* was voted for the relief of fifty-nine members and widows.

SOME admirers of Spinoza propose to photograph the letters existing in his autograph. This step appears to have been suggested by the fact that the important letter 'De Infinito,' which was sold at Amsterdam by auction in 1860 to M. Durand, of Paris, is at present missing, and therefore the preservation of Spinoza's other letters by multiplying facsimiles of them seems important to Dutch students. It is proposed to begin by photographing a specimen letter and selling copies of it at half-a-crown each. Applications for copies should be made to Mr. Meijer, the translator into Dutch of Spinoza's works, 43, Weimarstraat, at the Hague. If the demand proves sufficient, the other letters will be photographed.



THE prospectus of the new enterprise, the *Imperial and Colonial Magazine and Review*, has been at last issued. It should have been ready earlier, as the first number of the magazine is to be out next week.

## SCIENCE

*The Royal Observatory, Greenwich: a Glance at its History and Work.* By E. Walter Maunder, F.R.A.S. (Religious Tract Society.)

WE mentioned a few weeks ago the approaching appearance of this work, which has assuredly not disappointed expectation. Portions of it have already appeared in numbers of the *Leisure Hour*, but the volume before us contains large additions to these. The author's name is a guarantee for the accuracy of the information imparted on a very interesting subject. We are all proud of the great astronomical institution on Greenwich hill, which, though not the oldest of the observatories now existing in Europe (that at Paris antedates it by a few years), can point to a longer record of regular and continuous work than any other, and of which a distinguished French astronomer once remarked, that from its observations alone it would be possible to reconstruct, if necessary, the whole fabric of modern astronomy. But of either the history or inner working of the establishment the general public know but little. Nor is it possible that the rules restricting the admission of visitors can ever be materially relaxed. Some people are apt to forget that whereas exhibitions and museums are for the purpose of inspection, the proper uses of observatories are very different. Mr. Maunder mentions, at the beginning of his lucid and able account of the nature of the operations carried on in what is familiarly called by the workers therein "the R.O.," the difficulty which is ordinarily felt in understanding and appreciating these. The present writer was observing the eclipse of the sun last May with a portable telescope in a garden, whilst two domestics came to look, one of whom ventured to remark, "I cannot think how they [*i.e.*, astronomers] can tell these things are coming so long beforehand." The answer was that people can see that it is done, but have no idea of the immense amount of work they had to go through before succeeding so exactly in such predictions; also that if the speaker should be alive and able to travel as far as Cornwall in the month of June, 1927, the whole of the sun would be there covered by the moon, instead of only half as then near London. Observatories are places not only of hard work, but of continuous work, pursued day and night. The admission of many visitors would be a very serious interruption, and the proximity to Greenwich of the immense population of the metropolis renders restriction in this matter imperative.

The publishers state that this work is "from the pen of a prominent member of the staff." As one of several proofs of this we may mention that Mr. Maunder was selected to observe total eclipses of the sun in the West Indies, in Norway (where he was unfortunately defeated by clouds), and in India. His speciality is the department

which goes under the name of "the new astronomy," because it did not take its rise till about forty years ago, though it has already effected a complete revolution in our knowledge of the physical nature of the heavenly bodies, besides assisting to throw light upon some of their motions. Powerful telescopes have long been known to be necessary adjuncts in a first-class observatory; but spectroscopes and photographic cameras adapted to these have in our own time opened up an altogether new branch of astronomical research. It is this which makes Mr. Maunder's book so especially opportune at the present time. New instruments, installed in new buildings (now at last completed), have been added to the equipment of the Royal Observatory by the present Astronomer Royal. All these, as well as the older ones for determination of place, are described in the work before us in a way which can be followed by the general reader—due attention, of course, being supposed. But, in addition to all this, the author furnishes a very interesting history of the establishment from its foundation in the reign of Charles II. and of its operations under the successive Astronomers Royal, from Flamsteed to Sir George Airy, who resigned in 1881, his place being taken by Mr. Christie, who had already occupied the second post for about eleven years. We cannot close this volume without a word of praise for the excellence of its illustrations, many from original photographs. There are not only pictures of the chief buildings and instruments, but also reproductions of some very fine nebulae, and a complete set of portraits of the Astronomers Royal, one (that of Bliss, who held the office for only two years, but had assisted Bradley before) obtained in peculiar circumstances. A full index is provided.

*On Ornaments of Jet and Cannel-coal, Cup-and-Ring Markings, and on Slate Weapons, as characteristic of the Neolithic Age.* By the Rev. H. J. Dukinfield Astley. (Bedford Press.)—With this long title a short paper read at the Buxton Congress (1899) is reprinted from the *Journal of the British Archaeological Association* as a pamphlet of 28 pages with 12 plates. The terms "Palæolithic" and "Neolithic" are confusedly referred to as indicative of periods, peoples, styles of work, and other things, all capable of distinct classification and separation. The author states definitely that between the two there is a "great gulf fixed," but he also asserts that "doubtless Neolithic man was engaged in continual warfare with his neighbours, as is testified by the multitudes of polished stone arrow-heads and spear-heads which have been found in his settlements." It would be interesting to know where such objects are to be seen. The intention seems to be to combat the doubts thrown on the age and genuineness of the objects found at Dumbuck, notably those composed of slate, cannel-coal, or shell. He also tries to prove that they were used for religious or superstitious purposes. The aim is excellent, but neither the evidence given nor the illustrations furnished are likely to convey much information to inquirers, nor will they convince the sceptical. The continuity of man and his very early intercommunications are subjects unfitted for dogmatic treatment.

## GEOGRAPHICAL NOTES.

It is pleasant to hear that Government has given orders for a survey of the Victoria Nyanza. We trust the work may be done thoroughly with

a view to finality, and that Capt. Smith's series of triangles connecting the coast with the lake may be carried westward as far as Ruwenzori and the borders of the Congo State. The German and Belgian officers who have recently been charged with a survey of the country to the north of Tanganyika might possibly be induced to extend such a triangulation to the southern extremity of that lake. This would involve but little additional expense, and would most certainly furnish results of permanent value.

Mr. C. E. Borchgrevink's account of the Southern Cross expedition to the Antarctic in the last number of the *Geographical Journal* will be read with interest, though it is somewhat disappointing. The Antarctic magnetic pole has certainly not yet been localized, nor has our knowledge of the extent of the Antarctic Ocean or of Victoria Land been enlarged to an appreciable extent. Robertson Bay, where the expedition wintered, with its immediate vicinity, has been more fully explored, and this is about all, for no sledge journeys revealing the character of the interior were found to be possible. The map is that of Sir John Ross, with a few names added and others omitted. The meteorological and magnetic observations, however, should prove of value. Mr. Borchgrevink hints at the existence of valuable minerals, and, to forestall other claimants, has taken possession of an island in the name of Sir George Newnes, who bore the cost of the expedition.

Capt. Pasfield Oliver, in the concluding section of his interesting paper on 'The Land of the Parrots,' published in the *Scottish Geographical Magazine*, fully discusses the voyage of Baron de Gonneville. He rejects the theory of M. d'Avezac as to Gonneville's landing on the west coast of South America, and declares in favour of a discovery of Madagascar by the French navigator. It is hardly necessary to say that this view is not likely to meet with general acceptance.

## CHEMICAL NOTES.

MR. SAUNDERS publishes in the *Journal of Physical Chemistry* an interesting investigation on the allotropic forms of selenium. He considers that selenium exists in three forms only, namely, (a) the vitreous form, which has a specific gravity of about 4.26; (b) the red crystalline form, of sp. gr. 4.47; and (c) the grey crystalline form, of sp. gr. 4.8. The last form is the most stable, and next to it comes the red modification. At 220° C. selenium has the properties of an ordinary liquid; below that temperature it gradually becomes more viscous, but remains soft down to about 60°, and at 34–40° C. becomes hard and brittle with a conchoidal and brilliant fracture—that is, it is the vitreous form. The red crystalline form is obtained by the crystallization of solutions of selenium in carbon bisulphide, or by merely allowing the other forms of the element to remain in contact with that solvent at the ordinary temperature. Grey crystalline, or metallic, selenium is obtained from either of the other forms at higher temperatures, or even at the ordinary temperature in presence of certain organic liquids.

M. Daniel Berthelot has made extremely careful determinations of the boiling-points of zinc and cadmium on samples of the carefully purified metals. Under normal atmospheric pressure zinc is found to boil at 920° C., and cadmium at 778° C.

It is well known that platinum vessels often suffer some loss in weight when heated in the flame of a Bunsen burner or over a blowpipe. Mr. Hall has recently described to the American Chemical Society a series of experiments that he has made to ascertain the cause of this loss. Platinum wires enclosed in glass tubes were heated strongly by an electric current in vapours of various gases, and it was found that there was practically no loss in hydrogen, carbonic oxide, or carbonic acid, but a rapid loss when the gas was oxygen or air. Similarly, it was

found that platinum suffered a greater loss of weight when heated in an oxidizing flame than when heated in a reducing flame. The author suggests that these phenomena are best explained by the hypothesis that platinum forms a volatile oxide, stable at high and low temperatures, but unstable at intermediate temperatures, a similar behaviour having been shown by Troost and Hautefeuille in the case of platinum chloride.

#### ASTRONOMICAL NOTES.

AN annular eclipse of the sun will take place on the morning of the 22nd prox., the central line of which will pass from South Africa (a little to the north of Pretoria) and cross the Indian Ocean (just skirting the southern coast of Madagascar) to North-Western Australia; no part of it will be visible in Europe, Asia (except the southern portion of the Malay Peninsula), or America. The planet Mercury is still visible for a short time after sunset, but will be at inferior conjunction with the sun on the 20th prox. Venus is a morning star, decreasing in brightness, and will be near the horned waning moon on the 19th prox.; she is passing in an easterly direction through the constellation Virgo, and will be about four degrees due north of Spica on the 20th. Mars is in Leo, and continues to increase in brightness; he rises now a little before midnight, and will be near the moon (then just past her last quarter) on the 14th. Jupiter is in the eastern part of Scorpio, and sets about an hour after the sun; by the end of next month he will have ceased to be visible. Saturn is almost due east of Jupiter, in the constellation Sagittarius, setting now about 7 o'clock in the evening. A fine display of the Leonids, or November meteors, may be looked for on the morning of the 15th; but the moon, one day past her last quarter, will be very near the radiant point, which will somewhat diminish their brilliancy.

Prof. Max Wolf and Herr Schwassmann discovered another small planet at Königstuhl, Heidelberg, on the 26th ult., raising the whole number known (if all recent discoveries prove to be really new) to 461.

Whilst examining on August 31st comet b, 1900 (discovered almost simultaneously by M. Borrelly at Marseilles and Mr. Brooks at Geneva, New York, on July 24th), Mr. R. G. Aitken, of the Lick Observatory, found that a star catalogued in the Bonn 'Durchmusterung' was a nebulous object, probably a small planetary nebula. It is about as bright as a star of the 9½ magnitude, and situated in the constellation Ursa Minor, less than 7° from the Pole.

No. 3668 of the *Astronomische Nachrichten* contains a second list of sixty-two new double stars (in continuation of that published in No. 3635) detected by Mr. R. G. Aitken at the Lick Observatory, chiefly with the 12-inch telescope, the 36-inch being used for this work on parts of a few nights only during exceptional atmospheric conditions.

#### SOCIETIES.

**NUMISMATIC.**—Oct. 18.—Sir John Evans, President, in the chair.—Mr. L. A. Lawrence exhibited a penny of Ceolwulf I. of Mercia with the moneyer's name "Oba," and casts of an identical piece in the Hunter collection, and of Canterbury *sede vacante* coins, all bearing the same moneyer's name; and also a half-noble of Edward III. with different styles of lettering on the obverse and reverse.—Mr. F. A. Walters showed a pattern half-sovereign of Edward VI. with the bare head, and having the "timor Domini" legend on the obverse.—Mr. Talbot Ready exhibited a hecto of Lesbos with the head of Pallas, and on the reverse two female (?) heads facing each other, but one superimposed.—and Mr. H. A. Grueber the South African medal lately issued by the Mint at Birmingham, and the work of Emil Fuchs.—The President exhibited a photograph of a large rilievo which is now in the Forum at Rome, and which illustrates the remission of taxes by the Emperor Trajan and the burning of the deeds (*tabulae*) connected with them. Attention was drawn to coins of Hadrian recording a similar event

during his reign. The legend on these coins, "religui vetera sestertium novies milies abolita," shows that the sum remitted by Hadrian was upwards of seven millions sterling.—Mr. Samuel Smith gave an account of the Soudanese coinage struck by the Mahdi and the late Khalifa, Abdullah. The coinage began in A.H. 1302 (=A.D. 1884), and consisted of the 100 piastres in gold, a servile copy of the Egyptian pound, and the medjidieh of 20 piastres in silver. These were the only pieces issued by the Mahdi; but his successor, the Khalifa, struck pieces of 20, 10, 5, and 2½ piastres in silver, and of 10 paras in copper, but no gold. At first the silver coins were of pure metal, but the Khalifa soon began to debase the metal, so that in a few years they degenerated into mere pieces of copper washed with silver. The latest pieces known are of A.H. 1315 (=A.D. 1897).

**BIBLIOGRAPHICAL.**—Oct. 15.—Mr. R. S. Faber, V.P., in the chair.—Mr. H. R. Plomer read a paper entitled 'Some Notices of Printers and Stationers in the City Records.' After a description of the various classes of documents in these records, Mr. Plomer noted that the references he was in search of were rather disappointingly few. He had found, however, two instances, under the years 1517 and 1529, of printing done for the City by Richard Pynson, his bill in each case being referred to the Chamberlain for its settlement by agreement. In 1538 again there was a note of a payment to Thomas Gibson "for diverse papers and other bookes printed by him concernynge the Thamyse and Wardmote enquests." Under the year 1536 he had found entries showing that Anne Boleyn had interceded successfully with the City for the admission of Reynier Wolfe to its freedom; and there were also entries of the making free of Richard Lant (1537), and of William Middleton and Richard Juge (1541). Under 1550 there was an entry of the transference of John Day from "the fellowship of the Stryngers" (i.e., bowstring makers) to that of the Stationers, and there was no reason to doubt that he should be identified with the John Day, one of the servants of Thomas Reynolds, printer, who made a deposition as to their master's property in a long list of goods found in his house, as to which some dispute seems to have arisen. Among these goods were "two figures graven in copper, the one the man, the other the woman"; and Mr. Plomer was able to identify these with the plates in the 1540 edition of 'The Byrth of Mankynde,' the earliest known instances of copper engraving in England. A further entry in the inventory of "the figures of pater-noster graven in copper, conteynynge ix pieces," offered an interesting problem to the students of English engraving, for no such "figures" had as yet been identified.

#### MENTIONS FOR THE ENSUING WEEK.

**Mon.** London Institution, 8.—'Money and Coins,' Lord Avebury.  
**Tues.** Chemical, 8.—'Dehydrohomocamphoric Acid and its Oxidation Products,' Mr. A. Lapworth; 'Derivatives of Ethyl  $\alpha$ -methyl- $\beta$ -phenylacrylate,' Messrs. W. Carter and W. T. Lawrence; 'The Nitration of Acetamin-o-phenylacetate (Diacetyl-o-aminophenol), a Correction,' Messrs. R. Meldola and E. Wechsler; 'Rhammarin and Rhamnetin,' Messrs. A. G. Perkin and J. B. Allison; 'Luteolin,' Part III., and 'Genistein,' Part II., Messrs. A. G. Perkin and L. H. Horsfall; 'Colouring Matter of the Flowers of *Delphinium consolida*,' Messrs. A. G. Perkin and E. J. Wilkinson; 'The Action of Alkalies on the Nitro-compounds of the Paraffin Series,' Part II., Messrs. W. R. Dunstan and R. Goulding; 'Hexachlorides of Benzotriazole, Benzamide and Benzoic Acid,' Mr. F. H. Matthews; 'The Influence of Solvents on the Rotation of Optically Active Compounds,' Part I., Mr. T. S. Patterson.  
—Linnean, 8.—'The Terrestrial Isopoda of New Zealand,' Dr. C. Chilton; 'The Character and Origin of the "Park Lands" in Central Africa,' Mr. J. E. S. Moore.

#### Science Gossip.

**MESSRS. P. S. KING & SON** will issue in November a treatise on 'The Elements of Statistics,' by Mr. Arthur L. Bowley, Lecturer in Statistics at the London School of Economics and Political Science. This book is intended as a text-book of the methods and principles of statistics recognized by statistical experts or used by official statisticians. The methods by which accurate statistics can be collected are examined and illustrated, and the technique of statistical representation discussed. Considerable space is allotted to the subjects of averages and of graphic representation, and examples are supplied of their use and abuse. Other subjects little discussed in any books easily accessible to English students, such as the accuracy of results and the interpolation of missing estimates, are also dealt with in Part I., while in Part II. will be found an elementary introduction to modern mathematical statistics with an analysis of the groundwork of the theory of error.

**MR. FISHER UNWIN** will publish almost immediately an English translation by Dr. Michael Foster of the book by Dr. Oscar Bernhard, of Samaden, on 'First Aid to the Injured, with Special Reference to Accidents occurring in the Mountains.' The volume originated in a series of lectures given to the Engadine guides, and has been published in French, German, and Italian.

**LORD KELVIN** proposes to give a valedictory address to the Mathematical Society, the title being 'On the Transmission of Force through a Solid.'

It has now been definitely resolved to establish a mining department in connexion with the University College of North Wales at Bangor.

#### FINE ARTS

##### CHRISTMAS BOOKS.

*Bubbles his Book* (Fisher Unwin) is written by Mr. R. P. Irvine, and illustrated by Mr. D. H. Souter. The story is decidedly long-winded, and complicated to a degree which grown-up persons would, if they tried to read it, find exasperatingly tiresome. Children, who never want to understand a story the episodes of which amuse them for the moment, will perhaps get through it expeditiously. As a fairy legend having a happy ending, the tale may please many young folks who have never read a better. Its illustrations are of two classes: one which embodies colours of a kind even more bewildering than the narrative, and another which consists of page cuts in black outlines. The latter are decidedly satisfactory, simple, and plain.—*Ten Little Boer Boys* (Dean & Son) is "a new version of an old tale," with designs printed in crude and rather commonplace colours and made by Mr. A. S. Forrest. The version is due to "Norman," who is not to be congratulated upon the questionable taste of his doggerel verses, and although Mr. Forrest's cuts are by no means without spirit, it is of a rather vulgar sort. The verses are set to music, which is not particularly objectionable. The back view, *en silhouette*, of Mr. Kruger running away and the sketch of the "Boer Boys" hats on the ground are the best of the cuts.—In *The Diverting History of John Gilpin* (same publishers) Mr. Forrest has in Cowper far better company than "Norman." He has risen to the occasion, and done excellently well.—*A Trip to Toyland: a Picture Story told by H. Mayer* (Grant Richards) is in its way a really good story of how a baby had adventures with his own toys come to life, and what befell him thereafter. The illustrations, especially that which shows how, amid capsized wooden houses, carriages, and trees, the Princess Letta and the hero go out for a ride, are commendable.—*Piccalilli* (same publisher) owes existence to "Edith Farmiloe," and it is a tolerable extravaganza of the nursery, not instinct with dazzling wit.—The same publisher has sent us *A Frog he would a-Wooing Go* and *Who Killed Cock Robin?* both "pictured by J. A. Shepherd" in a manner which is likely to be acceptable where such things are looked for.—*Four-and-Twenty Toilers* (same publisher) contains "pictures" by F. D. Bedford, verses—truly so called, because the rhymes are not poetry—by Mr. E. V. Lucas. The toilers are simply those who work with their hands rather than with their brains. The coloured designs of Mr. Bedford are not without animation, while the verses which accompany them have touches of vivacity and humour such as children delight in.—Messrs. Blackie & Son have been kind enough to publish *Our Darling's First Book*, which contains some really clever sketches, alphabetical and other, but chiefly domestic and funny, a few of which are coloured, the whole being well adapted to the title.—They have likewise, with



similar kindliness, issued *Droll Doings*, with designs in colours by Mr. H. B. Neilson, and verses by "the Cockliolly Bird." If we were just five years of age, with rudimentary knowledge of reading, this book would suit us, and probably the coloured plates would amuse us.—The comicality of *Fiddlesticks*, by H. Cowham (C. A. Pearson), is a little strained, but the sketches which adorn that group of ancient legends in new dresses and ornaments are spirited, fresh, and quaint, while the colour-printing of Messrs. Miller, Son & Co. is bright, new, and good.—*Peter Piper's Peep Show* (Cassell & Co.) has for its author Mr. S. H. Hamer, and for its illustrators Messrs. L. Baumer and H. B. Neilson. All these benefactors of youth deserve commendation, though the agonies of their humour are undoubtedly piled rather too high, and there is a tendency to exaggeration in the style and incidents of the texts in prose and verse.

#### THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THIS autumn exhibition is exactly what it professes to be, a collection of studies and sketches by members of the Institute, and it is remarkable for the predominance of the sketches, the majority of which have manifestly been made for the occasion, and the rarity of the studies, that is, drawings made for purposes of research and record. If the proportions of these classes had been reversed it would have been well for the public and for the draughtsmen. Some of the ablest members do not contribute at all, and naturally the exhibition suffers from the absence of Messrs. F. Dadd, J. C. Dollman, A. Gilbert, P. Macquoid, Mortimer Menpes, A. D. Pepper-corn, C. B. Sinton, J. Scott, B. Shaw, and G. Wetherbee, of Miss Gow, and Miss Kate Greenaway.

The subjects rather than the peculiar merits of the figure studies compel us to notice them before the landscapes, which, as usual, form the staple of the exhibition—a circumstance which proves that our water-colour painters are not usually trained severely and are by no means masters of "the figure." In Mr. Phil May's *Scandal* (No. 1), and a series of seven similar pen-studies of Dutch peasants, there is plenty of character and spirit, the draughtsmanship is adroit, and altogether they deserve more attention than they are likely to secure.—Vitality and good drawing, facility and firmness, characterize Mr. Hare's life-size head of an elderly man, which he calls *Winter* (48).

Sir J. Linton's *Bishop M.* (184) and *Dr. Arnold* (189) and their numerous companion figures designed for execution in stained glass are excellent works in their way, industriously drawn, faithful and suggestive in characterizing the men commemorated, and (see No. 186, *John Wesley*) not without humour; but the technical treatment is too pictorial and realistic for painting in glass, which must be seen in transmitted, not by reflected light. This is a radical error of many would-be artists in glass.—Mr. W. Langley's *Cornish Fisherman* (242) is neither a sketch nor a study, but a complete picture, and a sound and good portrait, with good colour.—*Amanda* (293) shows how well, when he pleases, Mr. H. Ryland can draw and paint, and how keen is his observation of character. It is the life-size head in profile of a girl, and a study of value. His capital studies, chiefly of draped female figures (487–509), also deserve attention, *Voices* (502) the most so.—Mr. E. J. Gregory contributes nine examples, including landscapes, and a charming *Phyllis* (339) in repose; the clever, but not inspired *Lady of the Launch* (343); *Resting* (344); and "*Billy Taylor's*" *Sweetheart* (345). The last is exceptionally commendable.—Mr. E. Bundy's figure of *A Macaroni* (350) is rather smart than witty, still less humorous, in its design, and its coloration is garish rather than brilliant; yet there is spirit even in its

excesses, and what is wanted is controlling good taste.—The late Mr. T. Green is adequately represented by four works, the best of which shows the best of his technique, his clever draughtsmanship, and sparkling touch. See *The Fisherman's Return* (383), a neat version of a hackneyed theme, and *Children of the Forest* (384).

The landscapes include views of buildings, streets, and the sea, and their subjects are derived from antiquity as well as from our own world. The most attractive group among them is from Mr. Fulleylove's accomplished hands, and owes much to his sympathetic and poetic taste. They appear to be the original studies from nature for pictures more elaborate and complete, but they are not therefore on this account to be considered as artistically defective; indeed, they excel in brightness of colour and light, variety of conception, and display a firm and searching, yet facile touch. We think most of *Customs House, King's Lynn* (394); *St. Paul's Cathedral* (410); *Tenby* (400); and *King's Lynn* (405). The painter's sense of size and style is manifest in most of these works, which are thirty-eight in all, including *The Castle of Karytana* (307), a grand and romantic view, full of colour and light, and that remarkable pen-study, a masterpiece of drawing of a rare and difficult quality, *St. Paul's Cathedral* (320).—*Phyllis* (147), by Mr. L. Davis, is a capital landscape, and introduces a still more meritorious figure of a girl, which reminds us of Mrs. Allingham at her best.—Of Mr. E. M. Wimperis's specimens of what it is the absurd and ignorant fashion to call "the old-fashioned" ways of sympathetic motives, insight, and technique, which extend from No. 10 to No. 32, the first is the best and most expansive and homogeneous, being a panorama of *Welsh Mountains from Port Madoc*. We like greatly *Near Kyle Skeu* (15), *Estuary, Barmouth* (27), and *On the Lyd* (31). The chief excellence of these drawings is their pearlyness; their prevailing defect is the unnatural blackness of their foliage and herbage.—*Lumber Court* (35), by Mr. W. D. Almond, and seven other drawings by him are very cleverly and dashing produced. No. 36, *The Toilet*, and No. 39, *Dorothy*, are nice interiors with figures.—Mr. F. Walton's *Fort Essex, Alderney* (63), is bright, neat, and pleasing.—Mr. J. White's *Cottage Gardening* (117) and *Azmouth Church* (118) have capital colour, and charm us with their greyness and soft harmonies.—Mr. W. Langley's *At Porth Guarra, Cornwall* (139), is really broad and bright, and like nature.—Mr. D. Green in *The Lighthouse* (282) furnishes a dashing and effective, if not exhaustive study of the sea and aerial distance.—Few lady amateurs possess so much sympathy with nature's colour and light as H. R. H. the Princess Henry of Battenberg evinces in *A Sketch—Summer Evening at Dartmouth* (288), which, nevertheless, is so sketchy as to be woolly where it ought to be solid.—Mr. H. Hine maintains his reputation in a *Winter Sunset, Brighton* (336).—Another *Sunset* comes from Mr. A. W. Weedon in No. 461, an able and competent study of evening light deepening over the sea and sands.—Well drawn and modelled waves distinguish Mr. D. Green's *In Danger* (524), one of the few examples here which we can venture to call a picture.—Mr. J. Pedder's *A Shoulder of Ben Hee* (586) is an ambitious and telling rather than solid view of a tarn, hills, and a misty landscape. It is well drawn and homogeneous, and its sentiment is expressive.—*Old British Bridge over the Waller Brook, Dartmoor* (614), is by Mr. A. Kinsley, and, though bright and full of feeling, slighter than the highly picturesque subject deserves or the clever painter could and ought to make it. The same artist sends a praiseworthy drawing of *Margate, from Westgate* (621).—Mr. B. Evans never painted with so much truth as in the dignified, simple, and broad *Little Almas Cliff,*

*near Harrogate* (675); while Mr. F. G. Cotman is at his best in a luminous, broad, and picturesque *Approach to the River Hamble* (728), which is one of the most artistic works here.

#### 'THREE SURREY CHURCHES.'

IN answer to your review of 'Three Surrey Churches,' I beg to say that I have expressed no opinion, because I know of no evidence, as to who built the eastern gallery at Compton. On p. 42 I have said, "We have no means of determining by whom it was built." After mentioning two possible theories as to its origin, I add "it may have been a chapel for monks or a family chantry." This careful statement is scarcely the same thing as "surmising that the upper chancel of this parish church was added as a chapel for monks." I have given three other possible theories of its purpose besides the monastic theory.

2. My conclusion on p. 80 as to the so-called "leper windows" is, "It seems improbable that they were originally meant for eucharistic purposes." I am not prepared to deny the leper tradition, but my whole argument tends to reduce its value to a minimum. The fourteenth volume of the *Collections of the Surrey Archaeological Society*, p. 120, speaks of the leper theory as "of some antiquity." On p. 121 the writer states that the lechnoscope theory was invented by the Cambridge Camden Society. Is it possible that your reviewer has made a mistake in saying that the *leper theory* was started by the Cambridge Camden Society?

3. I did not say that a church hermit—technically called an anchorite—and a bridge hermit were the same. Both were professed or dedicated persons, and as I had no copy at hand of an anchorite's vow, I inserted the vow of a bridge hermit. Church customs commonly had some practical use, and the anchorite, being supposed never to leave his cell, would be a great protection to the church where his cell was situated. Even a feeble caretaker is a protection to a lone house now. Seven hundred years ago a dedicated person in a hallowed building would have inspired great awe.

4. I did not conclude that a Saxon nave never existed at St. Mary's, Guildford. On the contrary, on p. 100 I assert that possibly some proof of an earlier nave may yet be found. See also p. 86. Finally, I thank your reviewer for his list of Saxon churches with central towers. I never denied their existence, but am surprised to be told that they were the rule, and not the exception. H. R. WARE.

P.S.—Your reviewer's statement that Canterbury pilgrims were not to be found at Lichfield or Duffield is irrelevant, for Mr. Palmer did not say that the incised marks were exclusively the marks of pilgrims, much less of Canterbury pilgrims. On p. 214 a clear distinction is drawn between the mason's mark and the type of mark (as illustrated) which is certainly not the mark of the mason.

\* \* 1. Mr. Ware assigns different dates to the upper and lower chancel, and labours to find a reason for the addition. Contrariwise, rightly or wrongly, we believe them to be part of one and the same plan.

2. The *Eccelesiologist* (issued by the Cambridge Camden Society) was the first seriously to start the leper explanation of "low side" windows, though previously suggested by Dr. Rock. They are discussed in vols. v., vi., vii., viii., ix., xii., and xxix. One of the first theories they put forth was that of "vulne windows," as they were supposed to be symbolical of the wound in our Saviour's side! This was followed by the leper notion in 1848. The leper notion could not possibly have been "of some antiquity," for the Sarum Use, with which all in pre-Reformation days would be acquainted, and the knowledge of which continued in far later days, formally prohibited the leper from resort to any place where he might meet his fellows, and

excluded him from even burial in the church-yard.

3. The term "church hermit" will not do at all. The English mediæval hermit, on a bridge or elsewhere, had absolutely nothing in common with the anchorite. True, they were both vowed persons, but so are policemen and bluejackets. It is the simplest thing for Mr. Ware, or any one else, to gain information as to the anchorite. The office "Servitium includendum" is to be found in the Sarum and in the York Uses. They were both published by the Surtees Society more than a quarter of a century ago.

4. Our contention is that the very marks figured on p. 214 are actual mason's marks. All but one are found with comparative frequency on early buildings absolutely unconnected with a Canterbury or any other kind of pilgrimage. Those who are students of old buildings know that such marks are sometimes found on the inner surfaces of stones that have not been disturbed since they were originally laid.

### Fine-Art Gossip.

MR. T. MCLEAN'S Annual Exhibition of Cabinet Pictures, 7, Haymarket, will be opened to the public on Monday next; the private view is appointed for to-day (Saturday).—From the 11th till the 18th prox. Mr. A. Hugh Fisher's exhibition of his paintings, etchings, and drawings will be opened at 17, Hanover Street, Regent Street.—Messrs. Shepherd Brothers' Winter Exhibition of Pictures by Early British Masters is now open.

TO-DAY (27th inst.) there will be a private view of pictures by Mr. W. Mouncey at the Goupil Galleries, 5, Regent Street, Waterloo Place. The public may see these works on and after Monday next.—The same dates apply to Messrs. A. Tooth & Sons' Winter Exhibition, 5, Haymarket, and to a gathering of cabinet pictures by Mr. H. Schmalz at the Fine-Art Society's Gallery, New Bond Street.—The Holland Fine-Art Gallery, which has been removed from 235A, Regent Street to 14, Grafton Street, Bond Street, will be opened to the public on the 31st inst. with an assembly of modern Dutch paintings by the three MM. Maris and others of the same school.—The Society of British Artists' exhibition, Suffolk Street, will be open next Monday.

THE receiving day for pictures intended for the forthcoming exhibition of the New English Art Club at the Dudley Gallery is fixed for Monday week, November 5th. It will be necessary for non-members of the Club to procure the written invitation of two members to submit not more than two works to the jury. The private view is for Saturday, the 10th.

THE annual meeting of subscribers to the British School at Athens will be held at the rooms of the Society of Antiquaries in Burlington House on Tuesday next, at 5 P.M. The Right Hon. H. H. Asquith will take the chair, and the reports of the managing committee and of the Director will be read as usual, and officers elected for the ensuing session.

THE first general meeting of the Hellenic Society for the current session will be held at 22, Albemarle Street on Thursday, November 1st, at 5 P.M., when Mr. Arthur Evans will read a paper on 'The Tree and Pillar Worship of the Mycenæans and its Mediterranean Relations'; with illustrations from Recent Cretan Finds.

THE commission for the picture commemorating the banquet of the mayors of Paris and France was originally offered to M. Roll; he declined the task, which has now been accepted by M. Gervex, who is, perhaps, the fittest of all the French masters accustomed to work on a large scale to execute on a wall so comprehensive and difficult a subject.

THAT distressing restlessness which so frequently afflicts the so-called local authorities in London has led to a revival of the proposal to meddle with the steps of St. Martin's-in-the-Fields. If there were really not room enough for the traffic, a remedy, without altering the steps, might be found in throwing the footway at the base of the steps into the roadway, and constructing a subway for foot passengers from the north-east corner of Trafalgar Square, opposite the statue of George IV., to the south end of St. Martin's Lane, with side steps opening to the streets on the east side of it, and to the south-eastern angle of the National Gallery.

It will be interesting to many to know that the New York capitalist Mr. C. T. Yerkes, who is zealously promoting the Hampstead electric railway, is the owner of a large collection of modern pictures, English and continental, upon which our contemporary the *Magazine of Art* published a series of fully illustrated essays a few years ago.

### MUSIC

#### THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.  
ST. JAMES'S HALL.—Richter Concerts.  
QUEEN'S HALL.—Promenade Concerts.

MR. HENRY J. WOOD and the Queen's Hall orchestra made their second appearance at the Crystal Palace on Saturday afternoon, and again achieved success. The only fault that could be found with the programme was on the score of length. Something shorter than the "closing" scene from 'Götterdämmerung' might have been selected; it was certainly vividly declaimed by Miss Marie Brema, but our objection to it in the concert-room remains as strong as ever; and further, the high notes are somewhat beyond the natural compass of Miss Brema's voice. Why should a beautiful organ be frequently subjected to such a strain? Beethoven's c minor Symphony was interpreted with strength and fire, and the audience—not quite so large, by the way, as on the previous week—was not grudging in its applause. This was followed by the same master's E flat Concerto, the solo part of which was played by Signor Busoni. Many and many a pianist have we heard in that great work, and of these, all things considered, Rubinstein was, perhaps, the greatest. At the present day there are two admirable exponents of the music—the one is Madame Carreño, the other Signor Busoni; for the moment, however, we have only to consider the latter. His production of tone is perfectly pure and his technique faultless. But to these things, excellent in themselves, is added the power of entering thoroughly into the spirit of the music and revealing its beauty and grandeur. Signor Busoni does not seek to astonish, assumes no herculean attitudes; he is content to be a faithful interpreter. He is a musician and a thinker as well as a pianist. Miss Brema was highly successful in Bruneau's delightful and characteristic song 'L'Heureux Vagabond' and in 'My Gentle Harp,' arranged by Prof. Stanford, the harp accompaniment of which was delicately played by Miss Miriam Timothy. After a magnificent performance of the 'Götterdämmerung' March the concert ended with the Introduction to the third act of 'Lohengrin.' Mr. Wood, like other eminent conductors, does not

always satisfy us in his arrangement of a programme; but we think he showed great wisdom in giving the lion's share to Beethoven. Of that master one can never tire; in him, too, there is quantity as well as quality, so that by judicious management variety may be easily secured. Wagner excerpts, on the other hand, are limited, and therein lies their weak point. For the present, however—i.e., until we have a national theatre at which Wagner can be properly represented—they seem indispensable parts of a concert programme.

The first Richter Concert at St. James's Hall on Monday evening fell on the eighty-ninth anniversary of the birthday of Franz Liszt, and by way, probably, of celebrating that event one of his Symphonic Poems was selected for performance. This, the last but one of the twelve, is entitled 'Hunnen-Schlacht,' while the words "nach Kaulbach" show that the source of inspiration was the famous wall-picture at Berlin, representing the battle with the Huns. Mr. C. A. Barry in the programme-book justly remarks that Liszt, more than any other composer, was influenced by the sister art. This battle tone-picture of Liszt is interesting. Sounds of battle are, of course, heard, but the composer's chief aim, as given in his own words, was to express "the idea of the final victory of Christianity [typified by the old chorale 'Crux Fidelis'] in effectual love for God and mankind." The writing throughout is vivid, and picturesque also, notwithstanding thematic combinations and developments easy to follow. The impression produced by the music depends entirely on the attitude of the listener. As abstract music it cannot prove satisfactory; as programme-music it is clever and forcible. The performance was excellent, but was marred by the omission of the organ part at the end, of which the last few chords ought to overpower the whole orchestra, the supremacy of the organ, by a kind of synecdoche, thus standing for that of Christianity. The pitch of the St. James's Hall organ, it appears, prevented its being used, and thus the crowning point of the tone-poem was wanting. The 'Hunnen-Schlacht' was first played at the Crystal Palace under Mr. Manns in 1879; it was again performed at a Richter Concert in the following year (June 3rd), and, so far as we are aware, was not heard again in London until last Monday. The programme included Beethoven's 'Leonora,' No. 3, Berlioz's bright 'Carnaval Romain' Overture, and the Introduction to the third act of 'Die Meistersinger,' and closed with Brahms's third Symphony in F. The performances were all excellent.

On Tuesday there was a Brahms programme at the Promenade Concerts at Queen's Hall, and it is curious to note how, not so very long ago, the name of the composer would alone have proved a warning to a promenade public to keep away. The Double Concerto for violin, 'cello, and orchestra, Op. 102, contains no elements of popularity, neither is it on a level with the composer's best works. The audience, however, listened to it most attentively; the soloists were Messrs. Philip Lewis and Purcell Jones. The programme included the Symphony in D, which is one of Brahms's highest efforts, and one, more-



over, containing lovely melodies which can be thoroughly enjoyed by those who are unable, perhaps, duly to appreciate the skill of the workmanship. Wednesday evening was devoted to Tschaiakowsky, but only one number of the programme calls for comment. This was a first performance in England of his second Pianoforte Concerto in G, a composition quite of the virtuoso order, altogether lacking the character and barbaric strength of the first one in B flat minor. It is surely dishonouring to the memory of Tschaiakowsky to bring forward such a work. We must, however, acknowledge the highly skilful rendering of the difficult solo part by Mlle. Séguel, who made her first appearance at these concerts. The excellent singing of Miss Florence Schmidt also deserves mention.

### Musical Gossip.

MISS MARIE BREMA gave a successful vocal recital at St. James's Hall on Tuesday afternoon. Her rendering of the Schumann cycle 'Frauenliebe und Leben' was most artistic and expressive. The last three numbers were especially fine. "Ich kann's nicht fassen" lacked intensity, while "Du Ring an meinem Finger" was taken at too fast a rate. Three of the four Elizabeth Barrett Browning sonnets composed by Mr. S. Coleridge-Taylor were performed, yet, in spite of expressive singing, the impression they created was not deep. The composer was at the pianoforte, but the support which he offered to the vocalist was far from strong. The programme included Purcell's fine song 'Mad Bess,' arranged by Mr. J. A. Fuller-Maitland; the delicate 'Menuet Chanté' from Rameau's 'Castor et Pollux'; and Bruneau's 'L'Heureux Vagabond.' Mr. S. Liddle was the accompanist.

MR. HENRY BIRD, an artist to whom so many eminent vocalists owe so much of their success, gave a concert at St. James's Hall on Wednesday afternoon. The Kruse Quartet (MM. Kruse, Schilsky, Ferir, and H. Walenn) opened with Schumann's delightful Quartet in A minor, Op. 41, No. 1, and were heard to best advantage in the Adagio. Madame Marchesi sang 'Le Vœu' and 'L'Imprecation' from Gluck's 'Alceste' with dramatic force; the high notes, however, are not well within the range of her voice. She afterwards sang various short songs with great effect. Mr. Ben Davies contributed songs by Brahms and Schubert, though not quite in the spirit of the respective composers. Mr. Denham Price, accompanied by the composer, sang three numbers from Madame Liza Lehmann's 'In Memoriam' in artistic, yet in somewhat formal manner. Mr. Kruse played Bach's 'Chaconne,' and Miss Fanny Davies was heard in various short pianoforte solos. Mr. Bird, although an excellent pianist, appeared merely as accompanist, a term which, as regards Schubert, Schumann, and Brahms, is certainly far too humble.

HERR REISENAUER gave his second pianoforte recital at St. James's Hall on Thursday afternoon. His most important pieces were the Mozart Fantasia and Sonata in C minor, the first two movements of which were well rendered, the 'Wanderer' Fantasia in C of Schubert's, and Chopin's 'Barcarolle.' The middle movement of the fantasia was taken at an unusually slow rate, while the final Allegro lacked breadth, and the doubling of the opening-theme notes produced an effect of anticlimax. Some of the playing was, however, very fine. The 'Barcarolle' seemed over-sentimental at the commencement, and somewhat hard near the close, though here again there was much to admire. Four of Mendelssohn's 'Lieder' were interpreted with slightly exaggerated expression.

'A WELCOME TO THE C.I.V.' poem by Dean Hole, music by Dr. William H. Cummings, will be sung this evening at the close of the banquet given to the City Imperials. The words tell of their toils and honours. There is a chorus at the end of each verse, "All London shouts a welcome to the C.I.V.," and Dr. Cummings has set the poem to straightforward tuneful tones, supported by a "tramp" accompaniment. The chorus displays boldness and fervour. The song is published by Messrs. Novello.

THE Symphony Concert at Queen's Hall this afternoon will commence at 3.30 instead of 3 o'clock, so as to enable any intending visitors first to witness the entry of the C.I.V.s into London. For the same reason Mr. Albert Chevalier's Recital will also commence at 3.30 on that afternoon instead of the usual hour of 3 o'clock. Mr. Vert's concert at St. James's Hall, also announced for this afternoon, has been postponed till Friday.

THE University of Cambridge proposes to confer the degree of Mus.Doc. on Mr. Edward Elgar and Mr. Frederic Hymen Cowen.

INQUIRY has been made concerning the statement in the *Athenæum*, No. 3807, that "there are no extant copies" of Byrd's Mass for four voices. That statement was made at the time on the authority of the article signed "Joseph Bennett" in a programme-book of the recent Birmingham Festival. In the Appendix to Grove's 'Dictionary of Music and Musicians,' vol. iv. p. 713a, mention, however, is made of a second edition (1610) of Byrd's 'Gradualia' in the British Museum, "interleaved with the corresponding parts of all three of Byrd's Masses, viz., those for five, four, and three voices."

By the death of Zdenko Fibich the Czechish school, of which Smetana was, and Dvořák still is, one of the most prominent representatives, loses a composer of considerable achievement, yet promise for the future. He was born in 1850, and after studying at Prague and at Leipzig became second conductor at the national theatre of the former city. He wrote symphonies, symphonic poems, quartets, and various vocal works. Fibich was born December 21st, 1850, at Seberschitz, near Taschaslau.

### PERFORMANCES NEXT WEEK.

SEV. Sunday Society's Concert, 3.30; Sunday League, 7, Queen's Hall.  
MON. Promenade Concert, 8, Queen's Hall.  
TUE. Richter Concert, 8.30, St. James's Hall.  
WED. Promenade Concert, 8, Queen's Hall.  
THUR. Mr. Frederick Dawson's Pianoforte Recital, 8, St. James's Hall.  
FRI. Promenade Concert, 8, Queen's Hall.  
SAT. Mr. Donald Tovey's Recital, 8, St. James's Hall.  
SUN. Mozart Society Concert, 3, Portman Rooms.  
MON. Promenade Concert, 8, Queen's Hall.  
TUE. Mr. N. Vert's (postponed) Morning Concert, 3, St. James's Hall.  
WED. Promenade Concert, 8, Queen's Hall.  
THUR. Saturday Popular Concert, 8, St. James's Hall.  
FRI. London Halland Concert, 8, Queen's Hall.  
SAT. Robert Newman's Queen's Hall Orchestra, 3.30, Crystal Palace.  
SUN. Promenade Concert, 8, Queen's Hall.

### DRAMA

#### THE WEEK.

CRITERION.—'The Noble Lord,' a Farcical Comedy in Three Acts. By Robert Marshall.

CAPT. MARSHALL, whose dramatic career has been short and eminently successful, has received with 'The Noble Lord' his first check. His new piece begins prosperously enough. The first act is mirthful and ingenious, the second is little more than an ineffective repetition of the first, and the third constitutes a poor attempt to provide an issue from an *impasse*. Not wholly impossible of accomplishment is the task Capt. Marshall has set himself, that, namely, of amusing and interesting his public by a work into which enters no element of sanity or reason. One feature is, however, indispensable to success in an effort of the kind—that of unconsciousness—and this in the present instance is wanting. Instead of

saying things the full import of which they fail to grasp, his characters strain after wit. They are even smart at each other's expense. Not altogether a masterpiece in a similar line is Mr. Gilbert's 'Engaged,' comparisons with which naturally and inevitably suggest themselves. It is, however, strongest where Capt. Marshall's piece is weakest—in unconscious self-revelation. The manner in which Cheviot Hill bargains for the love of Maggie Macfarlane, offering ultimately her lover 2*l.* to set her free, and Maggie's adjuration to the youth not to let slip the chance, are admirable specimens of this. Says Maggie, tempted, it may be supposed, by the chance of becoming a fine lady:—

"Angus dear, I'm varra proud o' sae staunch and true a love: it's like your ain true self, an' I can say nae more for it than that. But dinna act wi'out prudence and forethought, dear. In these hard times, twa pound is twa pound, and I'm nae sure that ye're acting richtly in refusing sae large a sum," &c.

We can do with a good deal of this naive absurdity and unreason. Capt. Marshall's characters, on the other hand, retort on one another with something akin to rudeness. We carry away no exact phrase, and have not the book from which to quote. The kind of wit is, however, something like this. One of the characters says, "Well, I must be going," and another airily retorts, "Yes, life has its consolations." We do not say that these words are used. They convey, however, an idea of dialogue which may soon become tiresome. The play, moreover, after the first act, satirizes nothing very definite. There is humour in showing our feminine would-be legislators discussing what costume shall be worn when they have successfully invaded Westminster, but the treatment of Parliamentary subjects generally is unsatisfactory. This may be due to an attempt to steer clear of any appearance of partisanship, but it deprives the dialogue of salt. There is much that is diverting in conception and in execution, and some ideas, such as that of conducting matrimonial negotiations by telephone, are equally novel and whimsical. The whole is, however, inferior to Capt. Marshall's best work, stirred the audience little, and was received with rather frigid politeness. It was not even very well played. Mr. Arthur Bourchier was not seen at his best as the Prime Minister, a part obviously intended for Mr. Wyndham. Mr. Giddens was brusque and ebullient enough, but is not a good Irishman. Mr. Weedon Grossmith's plaintively humorous manner was of high service as the leader of the Opposition; Miss Ellis Jeffreys disclosed as the heroine the possession of very varied gifts; Miss Annie Hughes showed some of the humours of Lady Palmyra Fenton, a gushing young lady with a keen eye to the main chance; and Mrs. Charles Calvert was excellent as the Marchioness of Middlesex.

*Savonarola: a Drama.* By W. J. Dawson. (Grant Richards).—In his preface Mr. Dawson declares that his drama is intended as an acting play. It is to be feared that it will never figure as such. Were it more squalid or gloomy it might, perhaps, be taken in hand by some of the more than half-amateur companies whose mission it is to set before the public the works from which the more cautious, experienced, or case-hardened manager recoils. It may be true that the great figure of Savonarola is "one of

the most dramatic in history," and that "in the hands of an efficient actor the character..... might be interpreted after a fashion that should fulfil the best canons of art without.....transgressing against the reverence due to the religious aims of Savonarola's career." The same might possibly be said of Huss and Wycliffe and Knox, and we know not how many more beside, reformers or others. Dramatic treatment on the part of the author must, nevertheless, precede that of the exponent, and this is, unfortunately, not forthcoming. Mr. Dawson writes inoffensively and, in a sense, well. He has not, however, so far as can be seen, the slightest dramatic equipment, nor has he even the vulgarity which, in the case of works such as 'The Sign of the Cross,' does duty for it. The way he takes is, moreover, the very worst that can be taken in order to achieve his end. "The poem quoted in sc. ii. Act I," he tells us, "is an exact translation of his [Savonarola's] own words. The speech delivered in the Piazza by Savonarola in Act II. consists almost entirely of well-known passages from his poems and sermons." We say not otherwise, but the erudition is wasted. No amount of excerpts from the 'Tristia' will bring before us Ovid in exile at Tomi. When Savonarola refuses absolution to Lorenzo the Magnificent there is a rigid adherence to history. The scene in which this occurs, however, though well enough written, does not thrill us—is not dramatic. It is to be fancied that Mr. Dawson was to some extent spurred to his effort by the success of 'Becket.' But Tennyson's play, though it owes probably much to Irving, has a more varied interest, and furnishes at least some dramatic contrasts. The exaltation of Felice into a lover of the hero is pardonable, and even commendable, but little comes of it. Much pleasanter to read than it would be to witness on the stage, the play falls yet at times into the commonplace. It is not expedient, even for the sake of comic relief, to make Baldassare utter so worn a joke as "What's all the world to me when my wife's a widow?" Is there any justification for the use of the word "forfend" in the following sentence, "If there be a God who guards the lives of princes, may he forbend us!"?

### Dramatic Gossip.

By arrangement with Mr. Arthur Chudleigh, Mr. Vanderfelt will, it is expected, give at the Court Theatre a series of Shakespearean performances, beginning with 'As You Like It,' in which he will play Orlando to the Rosalind of Miss Constance Stuart. Mr. Harry Paulton and Mr. Norman Forbes are also in the cast.

'FOR AULD LANG SYNE' at the Lyceum will next Saturday be replaced by Mr. Hamilton's adaptation of 'The Three Musketeers,' in which Mr. Lewis Waller will repeat his performance of D'Artagnan, Miss Hanbury will be Miladi, and Mr. Mollison, Richelieu. A revival of 'Henry V.' with Mr. Waller as the King, is also in contemplation.

'THE LIKENESS OF THE NIGHT,' the new play by Mrs. W. K. Clifford, was given for the first time last week at the Court Theatre, Liverpool, with Mrs. Kendal as the wronged wife and Mr. Kendal as the offending husband. It is a powerful work, well conceived and written, but in need of much compression. Miss Mackintosh, an intelligent young actress, was somewhat over-weighted by her part, and the fourth act—the best in the piece—suffered in consequence.

QUIETLY and without any appeal to the press Mr. Grundy's 'In Honour Bound' has been added at the St. James's Theatre as an epilogue to 'The Debt of Honour' of the same author. Mr. Alexander, Miss Fay Davis, and Miss Lily Grundy take part in a piece which was first given at the old Prince of Wales's Theatre on September 20th, 1880, with Mr. Edgar Bruce as Sir George Carlyon, and in January, 1884,

was revived at the Prince's Theatre, subsequently to be known as the Prince of Wales's, with Mr. Bruce in his original part, Miss Tilbury as Kate Dalrymple, and Miss Helen Mathews as Lady Carlyon.

'FUHRMANN HENSCHEL,' by Gerhart Hauptmann, which has been given by the German company at the Comedy Theatre, is gloomy and squalid enough in surroundings to satisfy the most ardent devotee of the Théâtre Libre. It was powerfully played by Herr Max Behrend as the Jobmaster, Fräulein Luli Euler as his first wife, and Fräulein Josefina Dora as Hanne, the hardworking servant girl promoted to be a wanton, extravagant, and fatal second wife.

'LADY HUNTWORTH'S EXPERIMENT' was revived on Monday at the Grand Theatre, Fulham, with Miss Elliot Page as Lady Huntworth.

'DER PFARRER VON KIRCHFELD,' by Herr Ludwig Anzengruber, has been given by the German company now holding possession of the St. George's Hall. Herr Schoenfeld played the hero, a Bavarian priest whose liberal views and charitable actions involve him in unjust suspicions and conflict with the powers that be. The work is gloomy and, in consequence of the *patois* in which much of it is written, hard to follow.

'THE SWASHBUCKLER' is the title of a drama by Mr. Louis N. Parker, which will in due time replace at the Duke of York's 'The Lackey's Carnival.' It is in four acts, and its action, which lies in an imaginary country, passes in the seventeenth century. Mr. Wilson Barrett, the owner of the rights, has surrendered them to Mr. Frohman.

THERE will be six performances of the 'Agamemnon' at Cambridge, from Friday, November 16th, to Wednesday, the 21st. On Saturday, the 17th, the play will be given twice. Mr. H. H. King is to be Agamemnon, Mr. F. H. Lucas Clytemnestra, and Mr. J. F. Grace Cassandra. It is many years since the 'Agamemnon' was given at Oxford, and it will be curious to see how far modern ideas will impress themselves on the acting version.

'A CHARITABLE BEQUEST,' by Col. Newnham Davis, produced on Wednesday at the Criterion, is a pleasing dialogue which, slight as it is, contributes to the enjoyment of the playgoer. It is brightly interpreted by Miss E. Spencer-Brunton and Mr. Henry Baynton.

WHEN 'English Nell' is withdrawn from the Prince of Wales's it will be replaced, according to present arrangements, by an adaptation of 'Ma Cousine' by Mr. F. Horner.

IN the forthcoming revival at the Vaudeville of Savile Clarke's adaptation of 'Alice in Wonderland' Miss Ellaline Terriss will play Alice.

TO CORRESPONDENTS.—E. R. S.—M. L.—M. A. B.—R. M. E.—received.

N. E. G.—Not suitable for us.

No notice can be taken of anonymous communications.

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